

Atto 3^o Scena 1^a

Lucio Virginia e Popolo

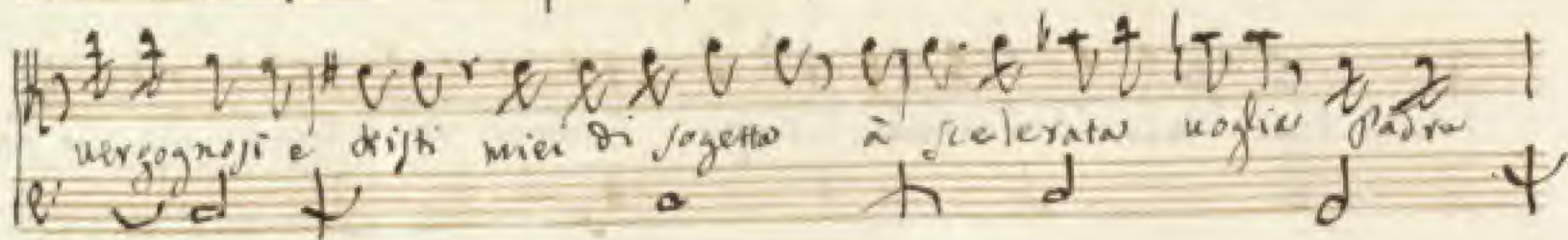
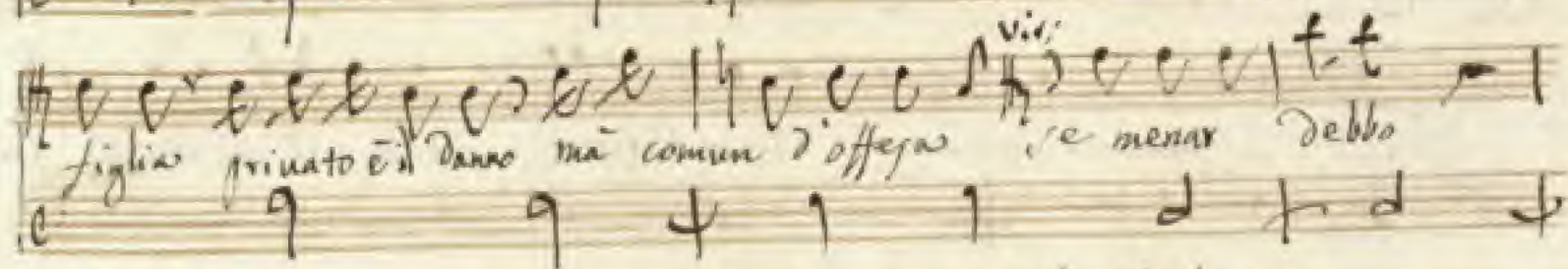
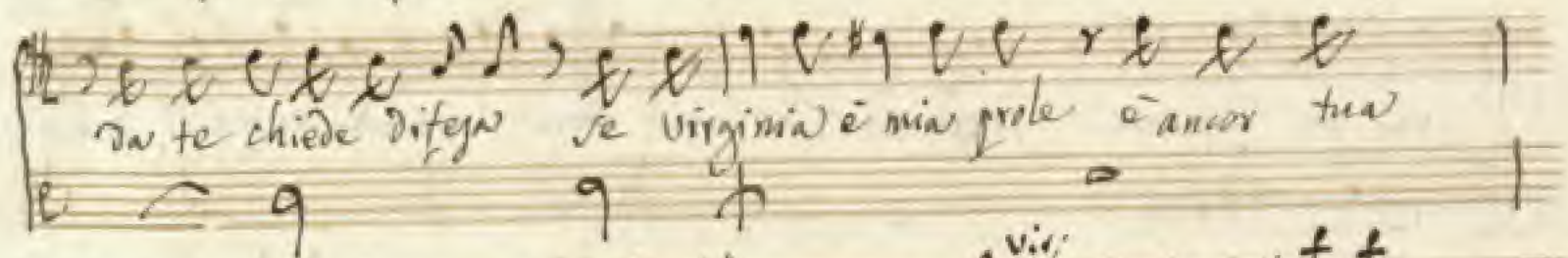
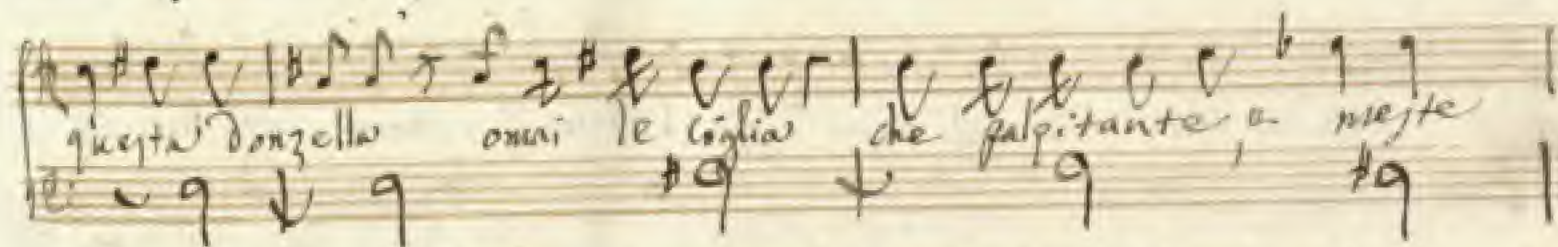
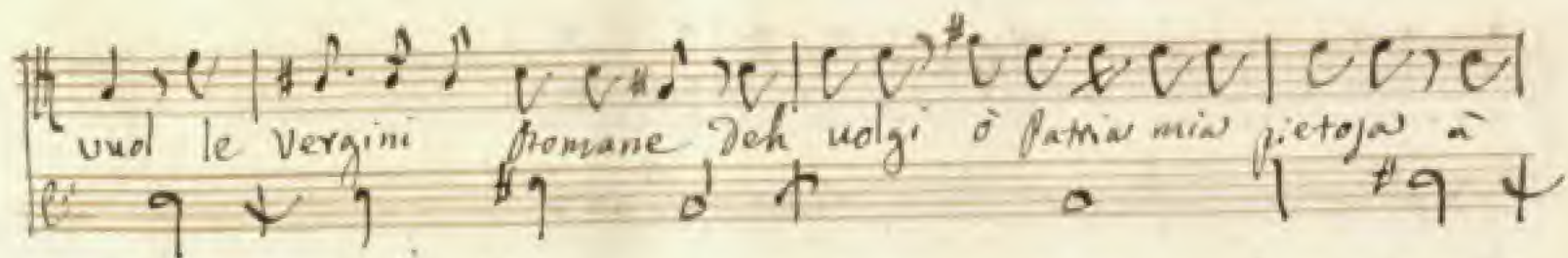
fuc.
 non de' volsci o degl' Equi oggi il furore scema la tua su-

-ine ma il nemico peggiore di me tutta s'asconde entro il con-

-fine inuito in campo il tuo guerrier si stende ma di mai del lo-

-man Roma difende da un roman campio cha per nozie inane schiame far

sol: 16. $\frac{1}{2}$

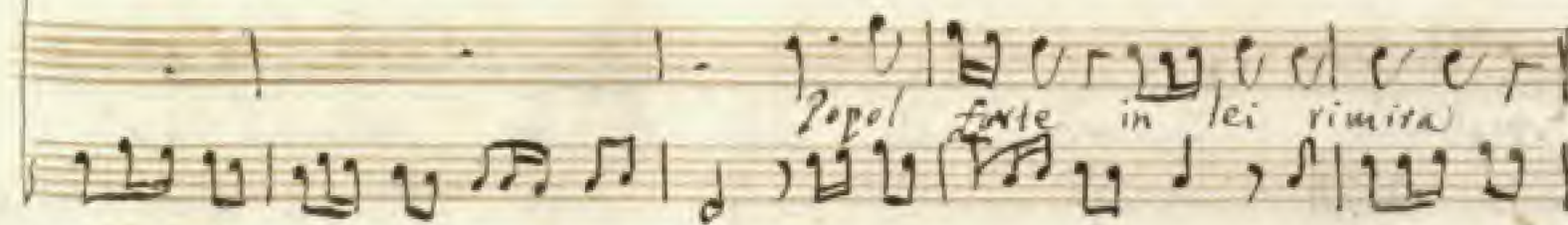
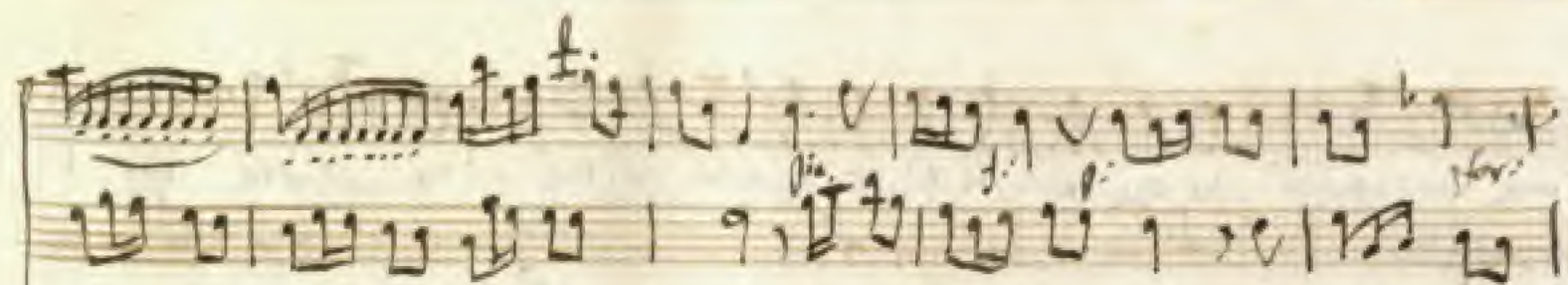


Handwritten musical notation on a five-line staff. The notes are in a cursive style, typical of 18th-century manuscripts. Below the staff, the lyrics are written in Italian: "mio per pietà tu mi ne-ssi-ti di questa vita e tu Padre mi".

Handwritten musical notation on a five-line staff, consisting of a few notes and a double bar line. The word "poglia" is written below the staff.

Handwritten musical notation on a five-line staff. The notes are in a cursive style. Below the staff, the lyrics are written in Italian: "and".

Handwritten musical notation on a five-line staff, consisting of a few notes and a double bar line.



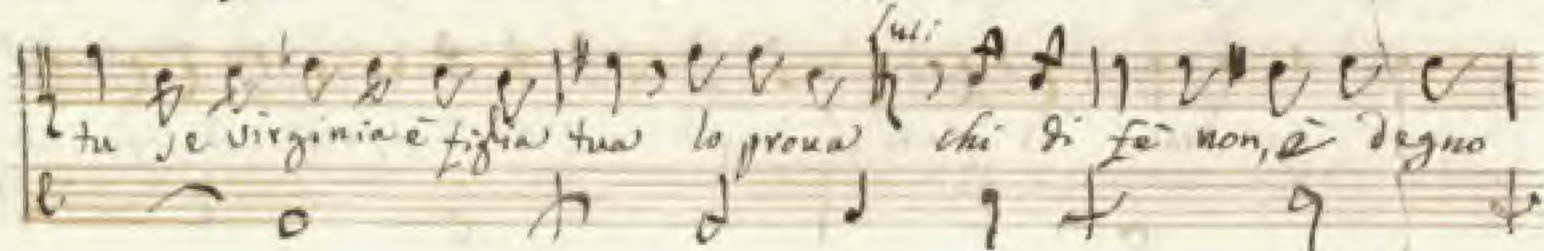
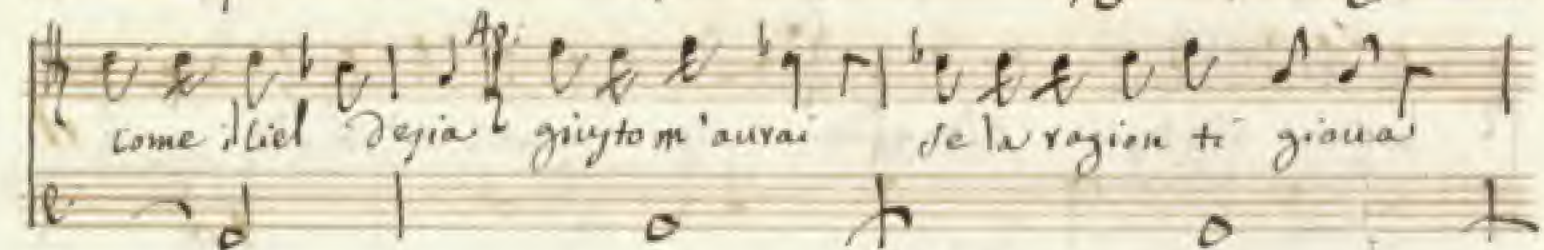
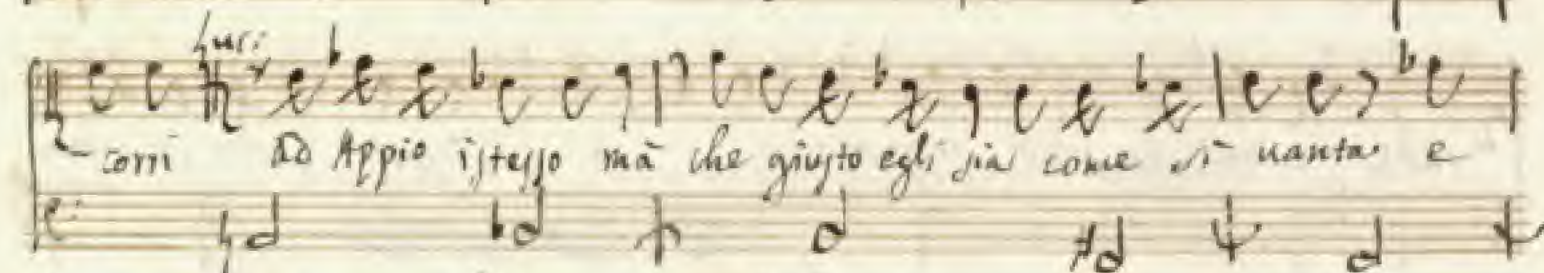
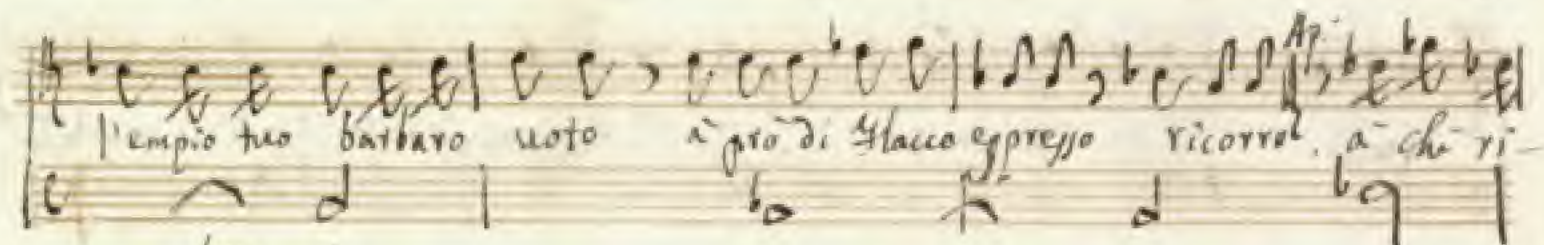
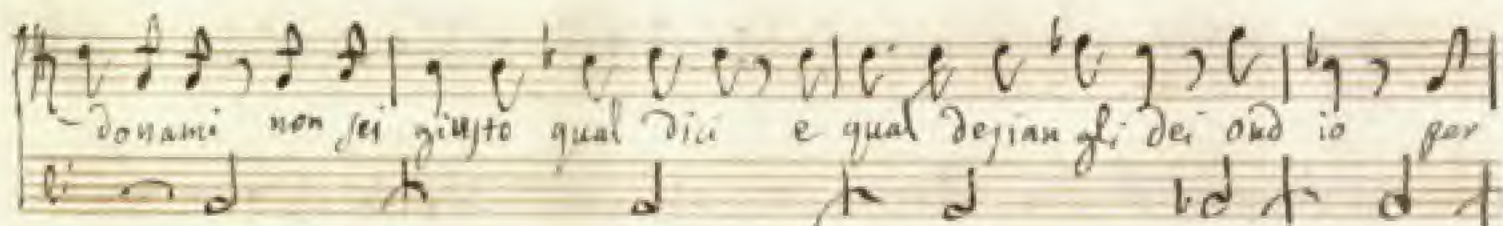
Handwritten musical notation on a five-line staff. The notation consists of various rhythmic symbols and vertical stems. Below the staff, the text "al boggel" is written in a cursive script.

Handwritten musical notation on a five-line staff. Below the staff, the text "the vacilla the so-spiras la romana libes" is written in a cursive script.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols and vertical stems. Below the staff, the text "Popel" is written in a cursive script.

- tore sei del mondo e poi l'onore non difendi de tuoi figli ne pe-

- rigli d'onesta ne perigli ne perigli d'onesta d'onesta



raggioni adduca e da la bocca altrui uada cercando prove a' detti

mi dal lento fodi e cento basta un mio solo accento a' far mi

schermo Appio questa è mia prole ed io l'affermo degno di fe' tu

sei mal troppo chiaro è di Virginia il ratto l'ami qual figlia e con ra-

gon che in lei degno e d'amore ogni costume ogn'atto son

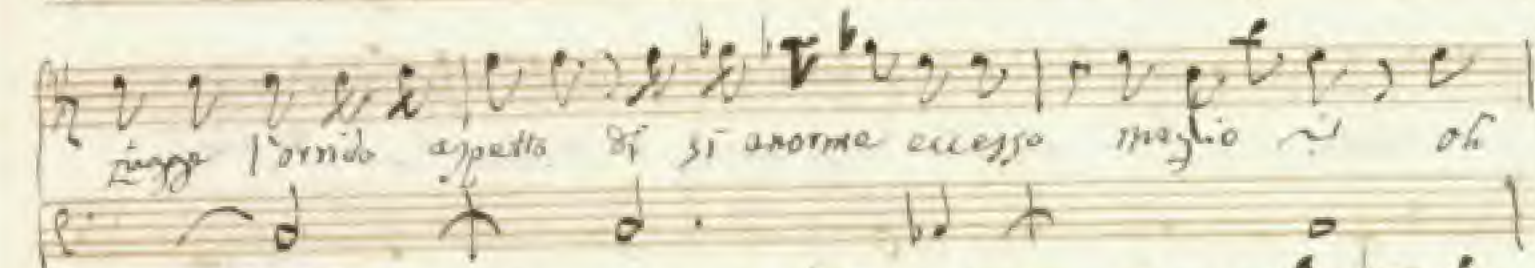
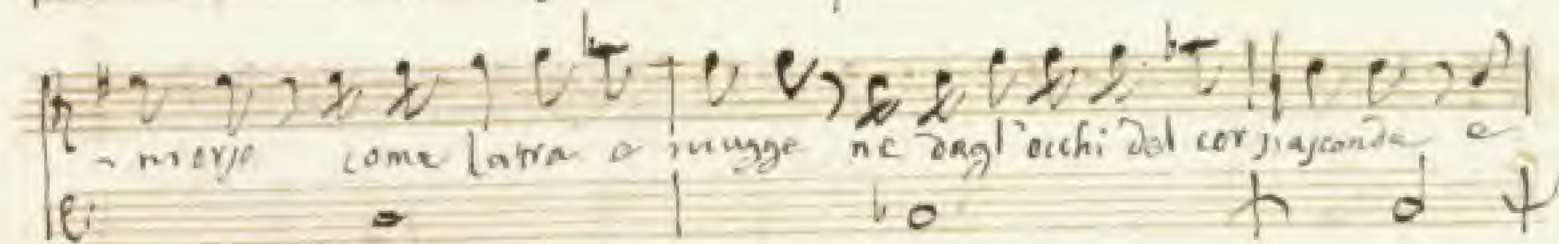
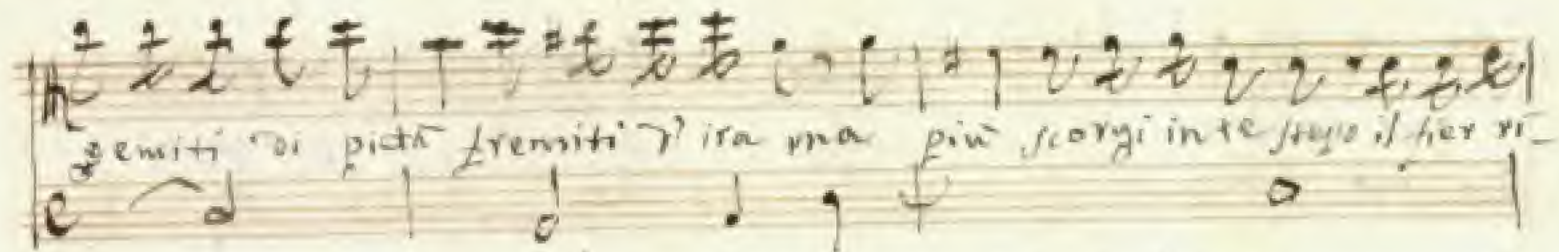
mie le vostre pene ca forza mi conuincano ch'è a voi spiacente a

me crudele io sia e di Hues Virginia a lui si dia

vali.
Appio che far pretendi co' la Patria reggi co' le

leggi e l'onor suo difendi lo sdegno, el duolo accolto in ogni

molto or mira del Popolo feroce odi in confusa voce



pace e a tel fin dove s'afritò l'audace | Appio qui al da

leggi el dritto impone ne de decreti suoi fin mai tenuto a

noi render ragione non più la schiava al suo signor si tenda

e di Glauco Virginias agli la prende ^{vali} s'elera to si

gnori con litania Confermò la sentenza se Virginia o via schiava

luci. *val.* *vir.*
a me sia datai diostati traditor me iuventurata

luci.
questar dal ciel fu eletta per le nozze d' Isilio non per temprar gli ar-

luci.
-dori de tuoi malnati Invidiosi amori oprar con' Appio

seue non come ha le selue senz ujo di ragione oprar le belue

Ap. *vir.*
non più troppo soffersi Glauco prendi Virginia altri peruersi.

Ghi: *fuc:* *Ghi:*
 fucio lei sì contenti scelerato che ardisce temerario che
 Ho

val: *ap:* *val:* *g. f.*
 fenti ammutisci fidi pittori miei voi la prendete o no

vir: *Ghi:*
 l'ongia oh dei tu sei di Glauco adesso ed io spero fra poco di go-

fuc: *Ghi:*
 -derne il pacifico possesso genti amiche e il soffrite? pigre

fuc: *Ghi:*
 stelle che fate! l'oltraggio uenduto l'ingiustizia punita

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Ap.

l'empietà facete furo delio mi udite sapro ben io ma

Vir.

questa donzella così mesta vuol pietà ch'io conforti tu

brami consolarmi e duol m'apporti a sì duro decreto

onde al cor sento bellai un crudel tormento spero trouar pie-

ta non the perdono or che siudice io piedo Appio non sono

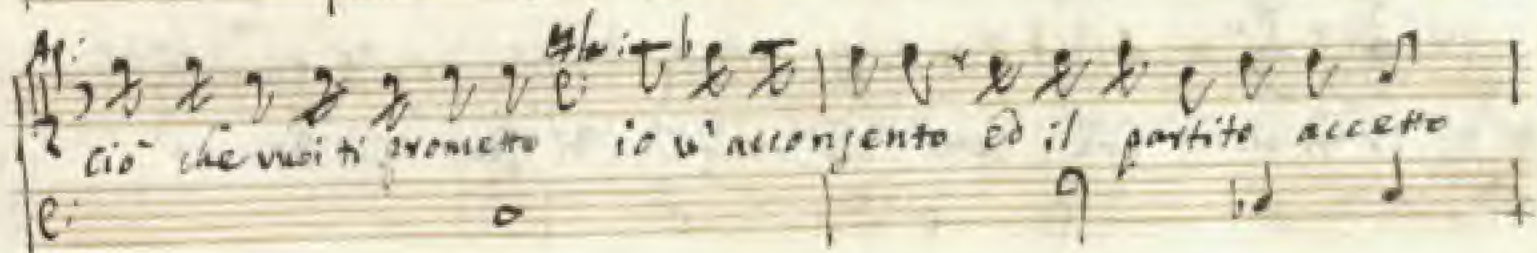
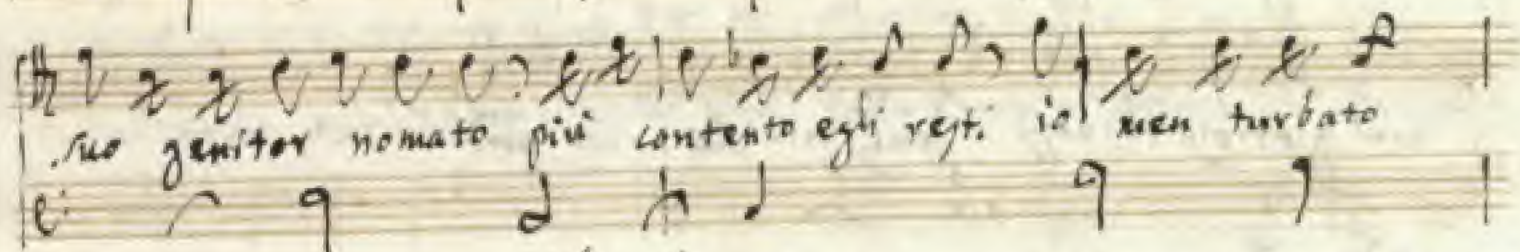
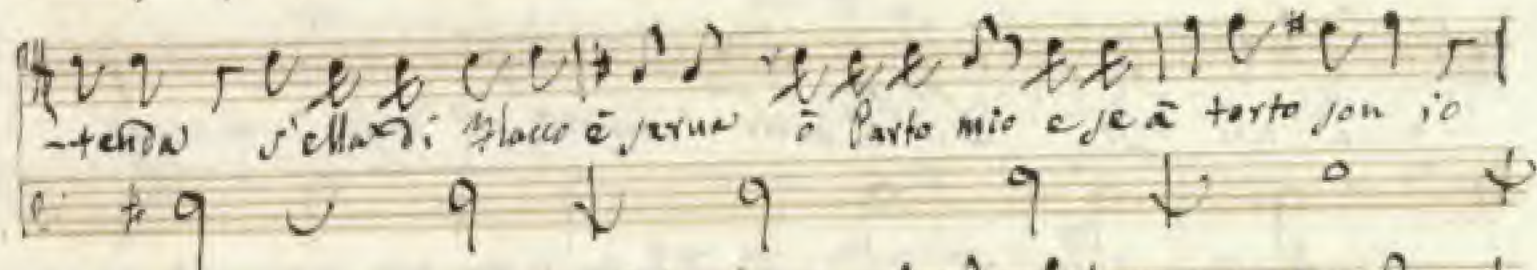
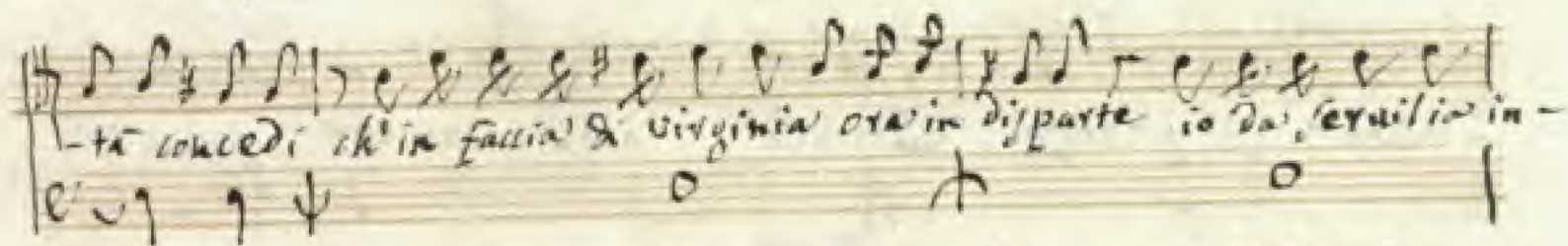
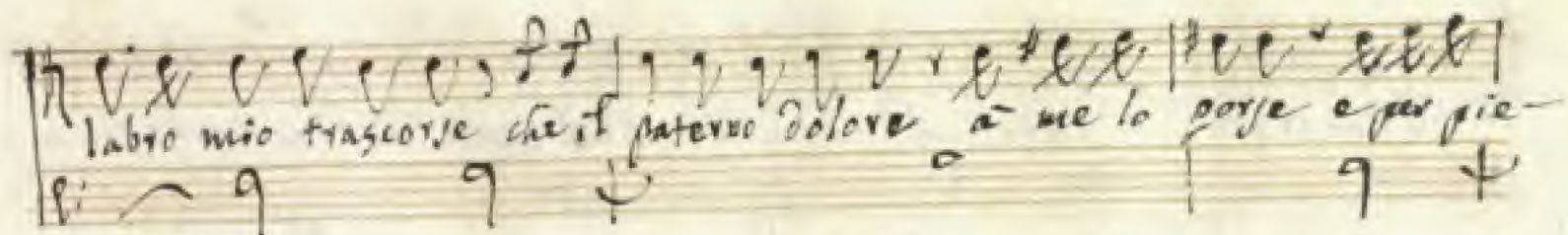
lir:
Come? ch'io ti perdoni i fulmini lampi e tuoni a incere-

-ritti il cielo accenda e scocchi bastano a incenerirmi i

tuoï begl'occhi compatisco il tuo fato e l'ardimento de' tuoi

dei: *fuc:* *dei:*
degni assolua e così pensi far? così ri-solua gran for-

dei: *fuc:*
-terra gran core Appio mi s'ajva se in note altere il



Alc.
sventurata infelice oh Dio qual sorte ad incontrar sen
o #o h o

ser.
uicere e fiera e mallice anzi conuiene figlia vir-
o h o | d q 9 |

ginia ah! lasso fucio a morir t'inuita e duro e uer
q q # q q # q 9 9 #

ma glorioso il passo deni pria che l'onor perder la uita
q b d h d 9 | 1 1 b d #

Sist.
io di morir non temo che son figlia di fucio e son Romana e ne-
e d h d (d | 1 1 d d #

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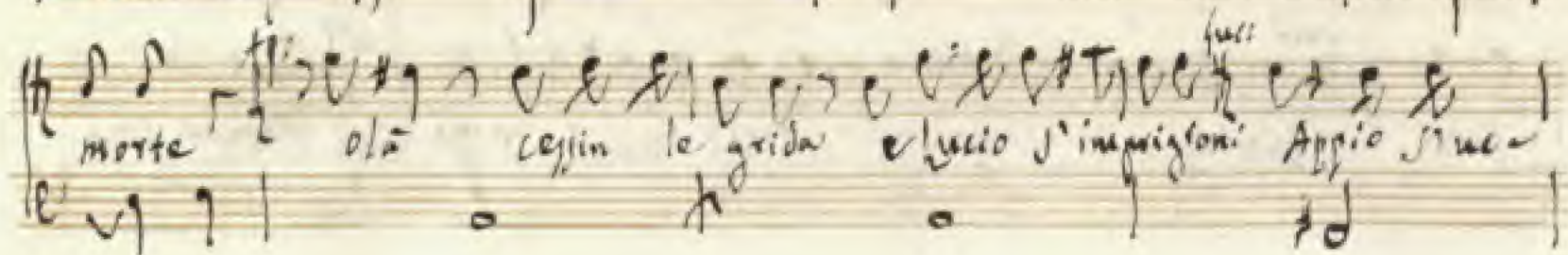
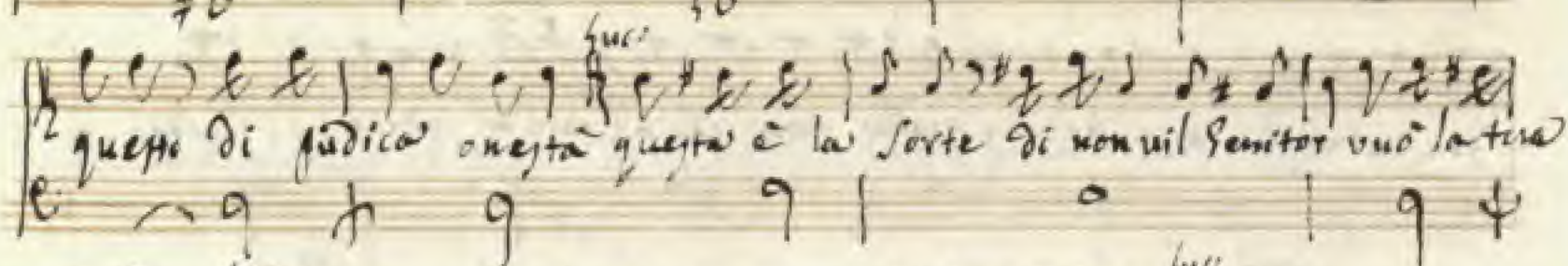
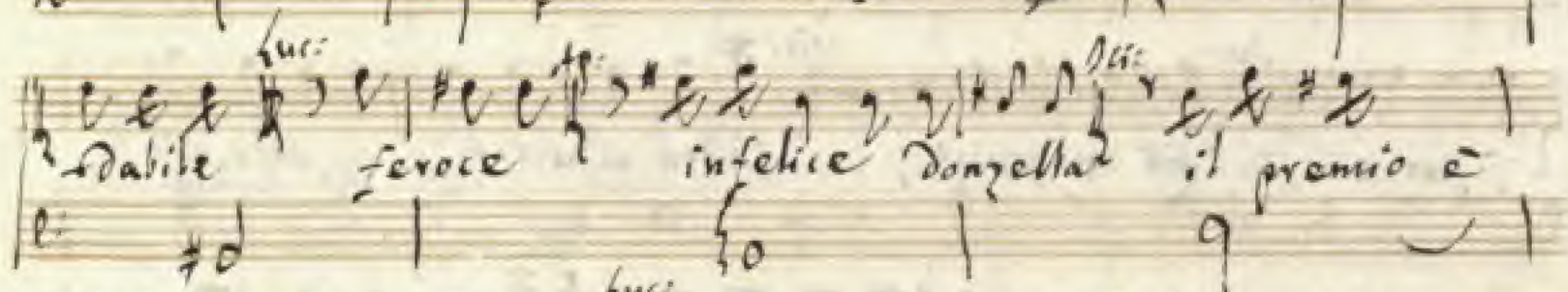
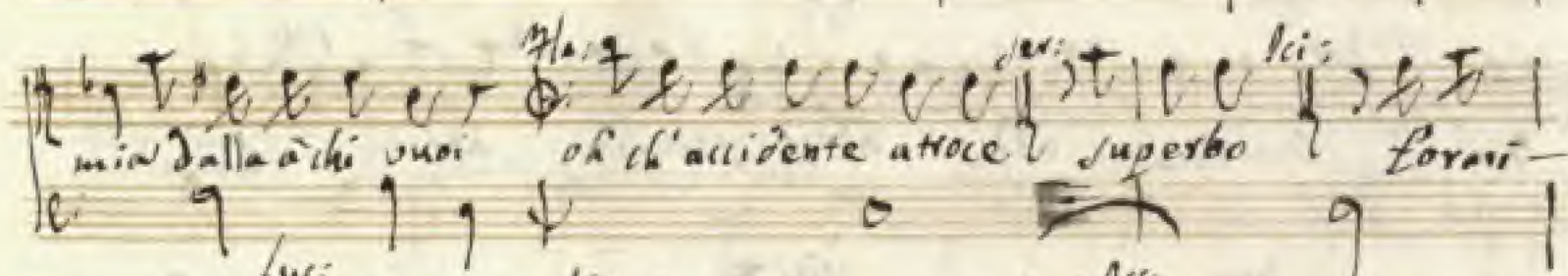
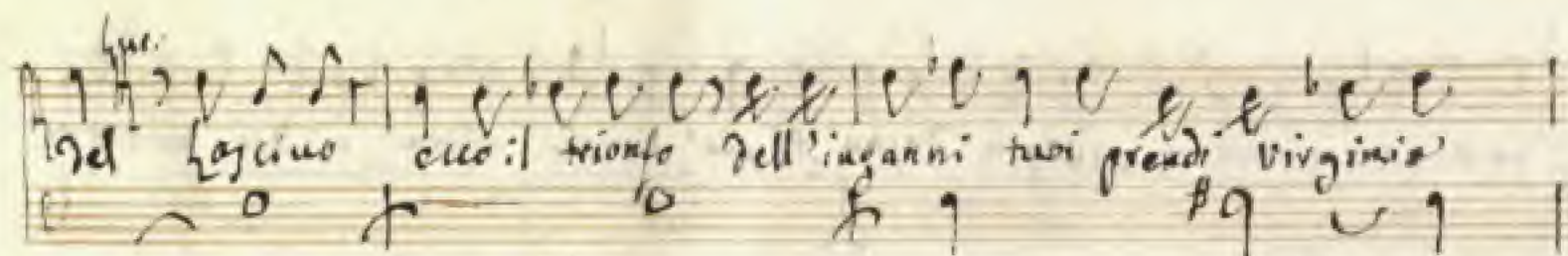
- toja e inumana questa dehta ti sia e chi mita ti die morte ti

^{viv:} dia scilio addio addio servilia addio ^{piu:} piu re-

^{ser:} sister non so ^{viv:} piu non possio padre m'uccidi ecco il

sen mai voglio pria baciay queller mano che all'onta mi sottrae d'indignia-

^{luci:} mori ^{Ap:} figlia Virginia mia baciata e mori padre cru-



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Allegro
 cida Appio s'uccida si voi mi assistete io son qui non te -

Allegro
 -mete s'albattono i liitori il Popol si diarmi a bat -

Allegro
 taglia a battaglia all'armi all'armi siegue il combattimento

Allegro
 Scena 3.
 Scilio Virginia e Servilia

Allegro
 Virginia mia si non fu il

Allegro
 colpo mortale e sta così così ne ben ne male

Sci.
 non poteni al mio core dar miglior noua ne piacer maggiore
 ♯0 ♯ ♯9 ♯

Sci.
 uieni perche tu scorga ch'è uerità ciò che seruilia dice
 ♯9 ♯ ♯9 ♯

Sci. *Vir.* *Sci.*
 uedi taci che dirne o me infelice! Virginia ecco il tuo
 ♯ ♯9 ♯ ♯9 ♯

Vir. *Sci.*
 sposo scilio mio uina ma per te sol uina son io ed io per te mia
 ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

Vir.
 uaga tutto pieno il dolor de la mia pinge tu senti il dolor
 ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

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no che non in me mai solo inte son io ^{dei} anzi provo il tuo duolo per-

re o h d b d h d 19 h

che non vivo in me vivo inte solo chi mai creden di riveder vi-

e o 9 19 ♯ 9 ~

-jorta te che vidi cader ferita e morta ^{viv} si io

e 9 h o h 9 ♯ 9 ♯

venni meno al colpo del caro senitore l'appi non fu sil-

e ~ 9 19 ♯ 9 ♯ d ♯ d

-ta fu solo amore

e 9 ♯ 1 1 d ||

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#). The time signature is 12/8. The notation includes various note values and rests. The word "pizz." is written at the end of the staff.

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#). The time signature is 12/8. The notation includes various note values and rests. The word "uniz" is written below the staff.

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#). The time signature is 12/8. The notation includes various note values and rests.

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#). The time signature is 12/8. The notation includes various note values and rests.

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#). The time signature is 12/8. The notation includes various note values and rests. The word "tempo giusto" is written above the staff.

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#). The time signature is 12/8. The notation includes various note values and rests.

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#). The time signature is 12/8. The notation includes various note values and rests.

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#). The time signature is 12/8. The notation includes various note values and rests. The word "col basso" is written below the staff.

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#). The time signature is 12/8. The notation includes various note values and rests.

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#). The time signature is 12/8. The notation includes various note values and rests. The word "Con" is written above the staff.

Alma forte incontrai la morte ma d'oggi ohime ohime ohime

- me lo d'oggi oh die non sai perché bell' idol -



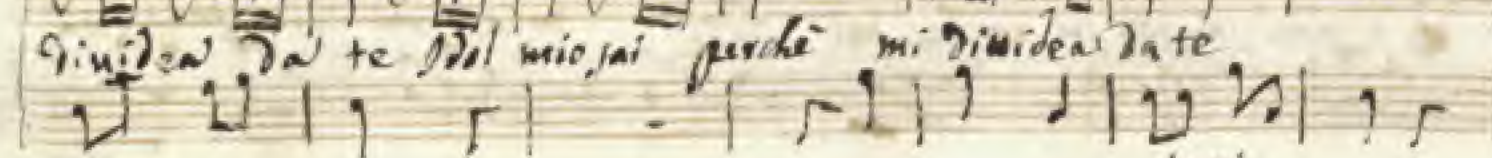
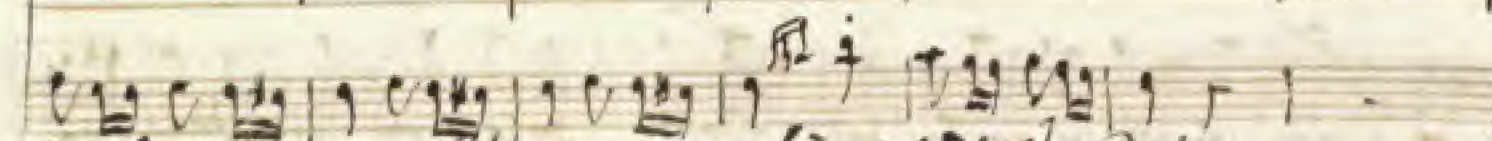
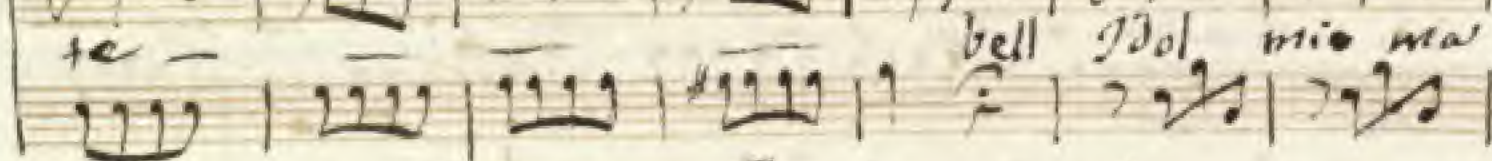
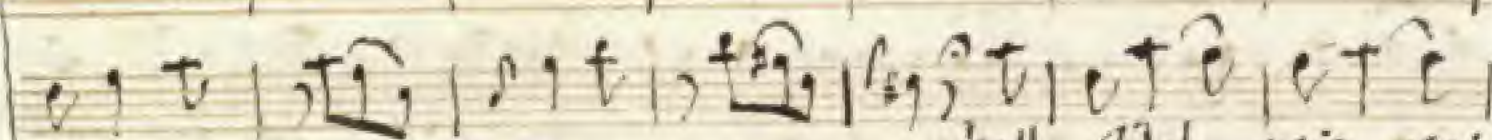
Handwritten musical notation on two staves. The first staff contains a series of notes and rests, with a key signature of one sharp (F#). The second staff contains a series of notes and rests, with a key signature of one sharp (F#). Below the staves, the lyrics are written in Italian: *mio mi dividea da te del mio sai perda mi dividea da*

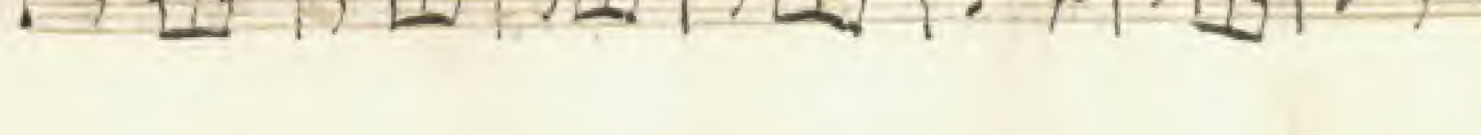
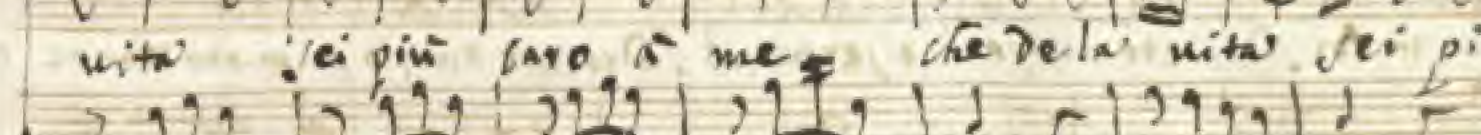
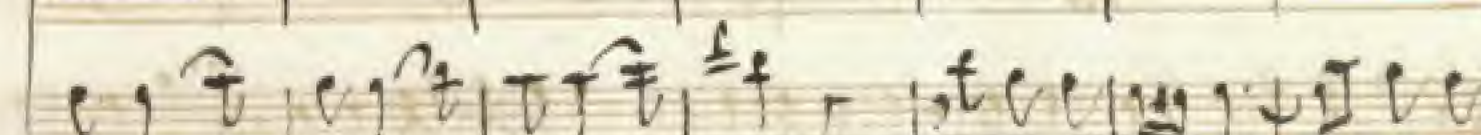
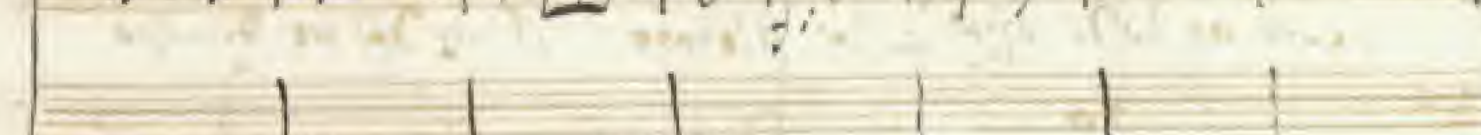
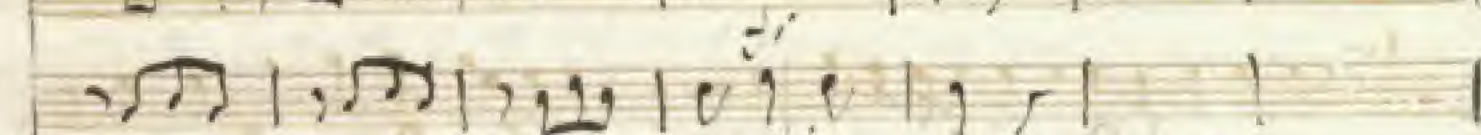
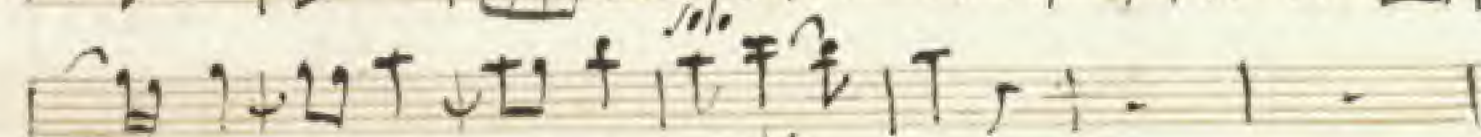
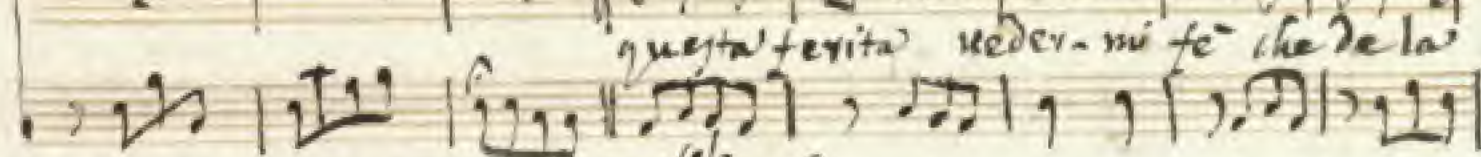
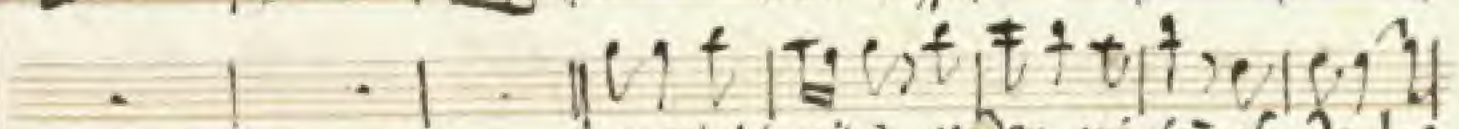
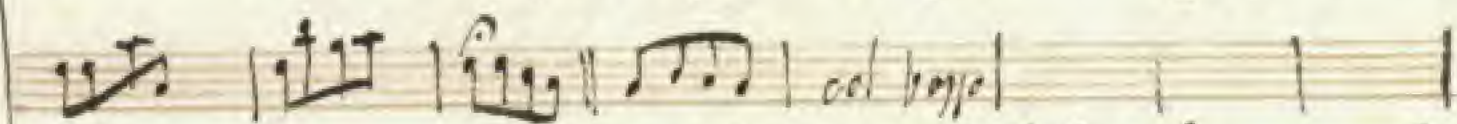
Handwritten musical notation on two staves. The first staff contains a series of notes and rests, with a key signature of one sharp (F#). The second staff contains a series of notes and rests, with a key signature of one sharp (F#).

Handwritten musical notation on two staves. The first staff contains a series of notes and rests, with a key signature of one sharp (F#). The second staff contains a series of notes and rests, with a key signature of one sharp (F#). Below the staves, the lyrics are written in Italian: *con alma forte non-*
tutti solo

- hai la morte ma dissi ohimè ohimè lo dissi oh di-

non sai non sei perché? bell' del mio mi dividen da





Caro a me da capo

Di

sento per la dolcezza e la pietate il cor da me diuigo

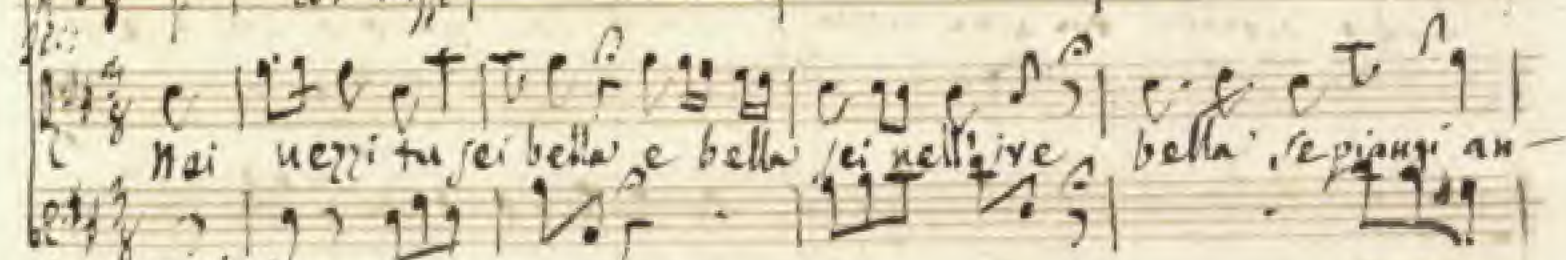
no di si lieto auiso esser me al Padre tuo Nunzio primiero uanne e

di che se brama ch'un'altra volta io mora saprò con pronto ardire

meglio morire un'altra volta ancora? io uado a fuoco e in

tanto rasserenati o bella e tergi il pianto e chiami

bella questa donzella tanto e colorita e mesta



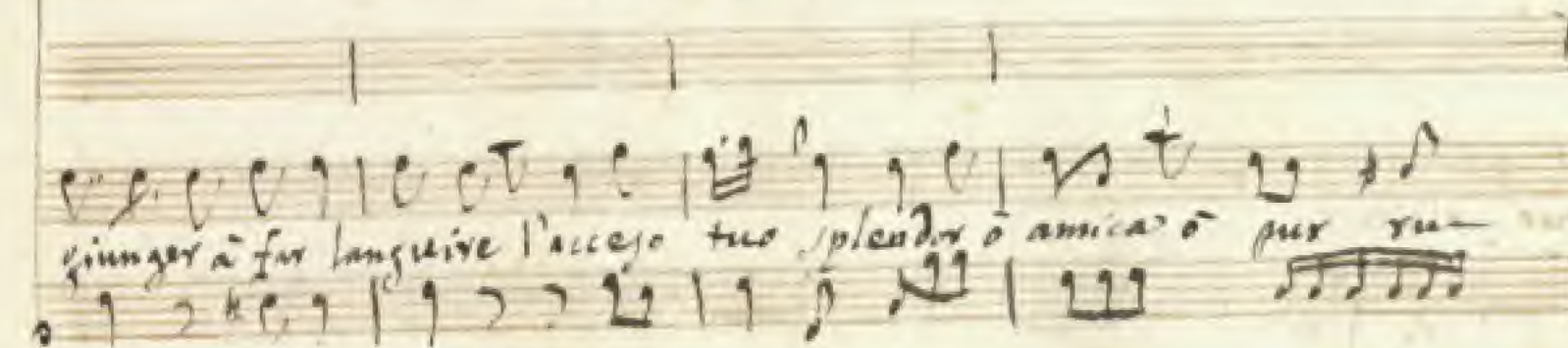
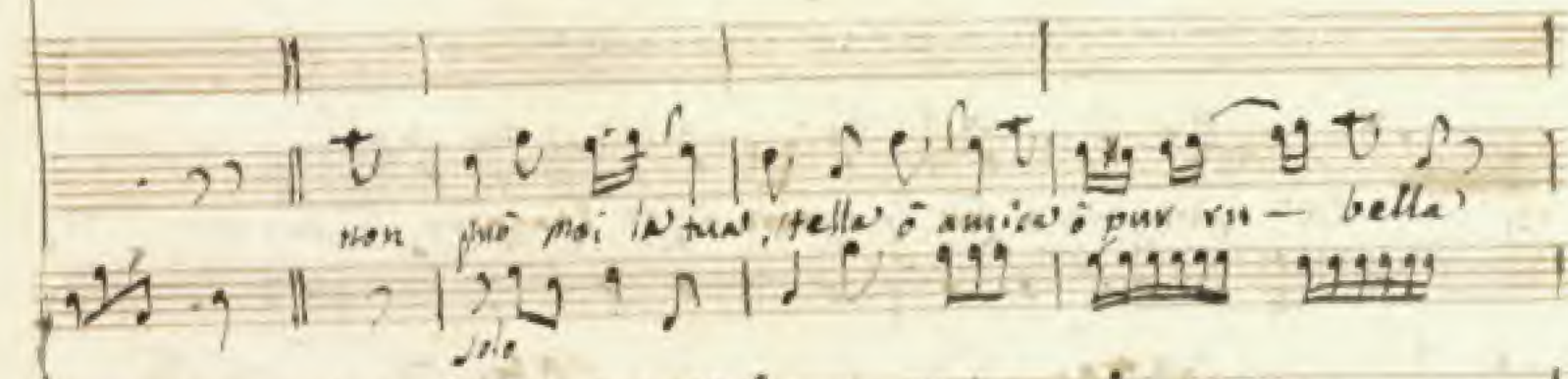
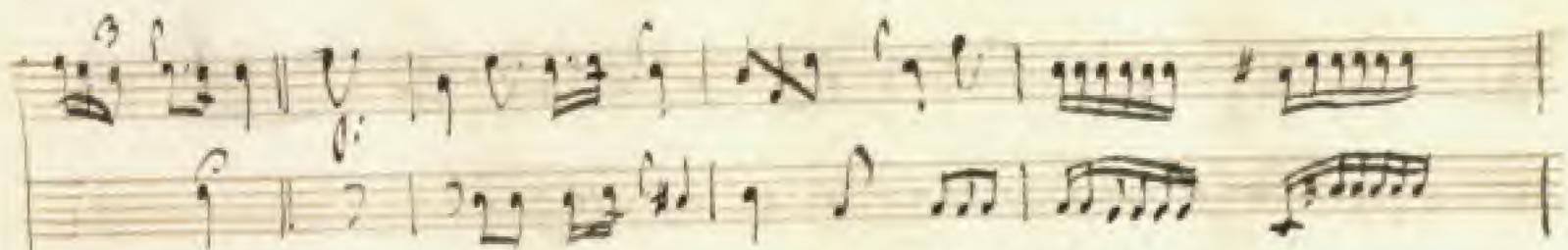
Handwritten musical notation on two staves. The first staff contains a series of notes and rests, with a treble clef and a key signature of one sharp (F#). The second staff continues the melody with similar notation.

Handwritten musical notation on two staves. The first staff contains a series of notes and rests, with a treble clef and a key signature of one sharp (F#). The second staff contains the lyrics "bella e bella sei nell'ire" and "bella se piangi ancor se piangi an-".

Handwritten musical notation on two staves. The first staff contains a series of notes and rests, with a treble clef and a key signature of one sharp (F#). The second staff contains the lyrics "bella e bella sei nell'ire" and "bella se piangi ancor se piangi an-".

Handwritten musical notation on two staves. The first staff contains a series of notes and rests, with a treble clef and a key signature of one sharp (F#). The second staff contains the lyrics "Cor se piangi ancor nei uaghi nell'ire sei bel".

Handwritten musical score on aged paper, featuring ten staves. The notation is in a historical style, likely from the 17th or 18th century. The first two staves contain a melodic line with various note values and rests. The third staff includes a vocal line with the lyrics: *la belle se plangi ancor se plangi ancor se plangi ancor*. The fourth staff continues the melodic line. The bottom four staves (fifth to eighth) are empty, suggesting a section for a basso continuo or keyboard accompaniment. The final two staves (ninth and tenth) contain a bass line with simple note values and rests.



Handwritten musical score on aged paper, featuring two systems of staves. The notation is in a historical style, likely 18th or 19th century, with various notes, rests, and bar lines. The lyrics are written in Italian and French.

System 1:

Staff 1: *for* [Musical notation]

Staff 2: [Musical notation]

Staff 3: [Musical notation]

Staff 4: [Musical notation]

Staff 5: *bel* — *la* *giungere a far languire a far languire l'acceg*

Staff 6: [Musical notation]

Staff 7: [Musical notation]

Staff 8: [Musical notation]

Staff 9: [Musical notation]

Staff 10: *tuo splendor* [Musical notation]

lu
lu
lu
lu
lu da capo

And.

In somma Lucio un huomo tutto d'onore e d'una buona

regina ha la figlia vittoria e pur l'ammazza

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Italian.

The visible lyrics include:

ma-
ne co-
senza cembali.
- nojco cento e cento cento D'un amore che l'onore mai fastidio non gli

Handwritten musical score on page 192, featuring two systems of staves with vocal lines and piano accompaniment. The lyrics are in Italian.

First System:

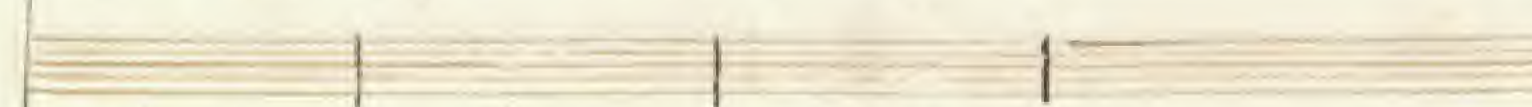
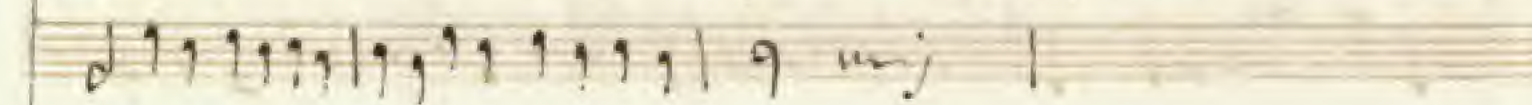
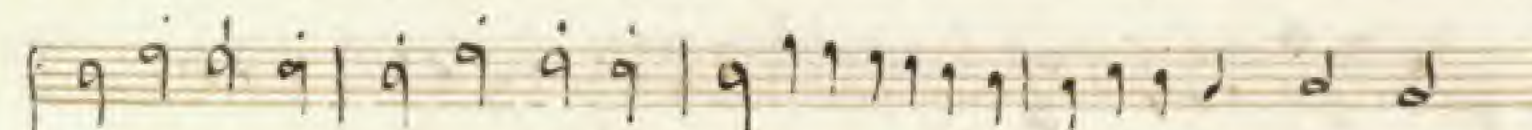
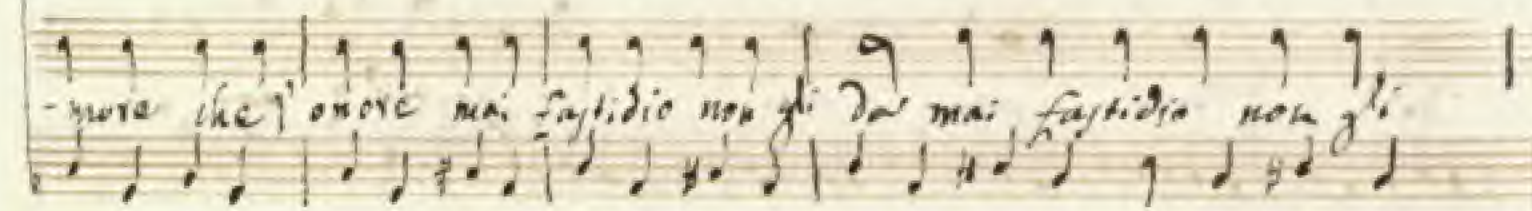
Vocal line: *Da mai mai mai mai fastidio non gli*

Piano accompaniment: The first staff contains a series of eighth notes, and the second staff contains a series of quarter notes.

Second System:

Vocal line: *Di ne Largo Lento e lento lento e lento di un un*

Piano accompaniment: The first staff contains a series of quarter notes, and the second staff contains a series of eighth notes.

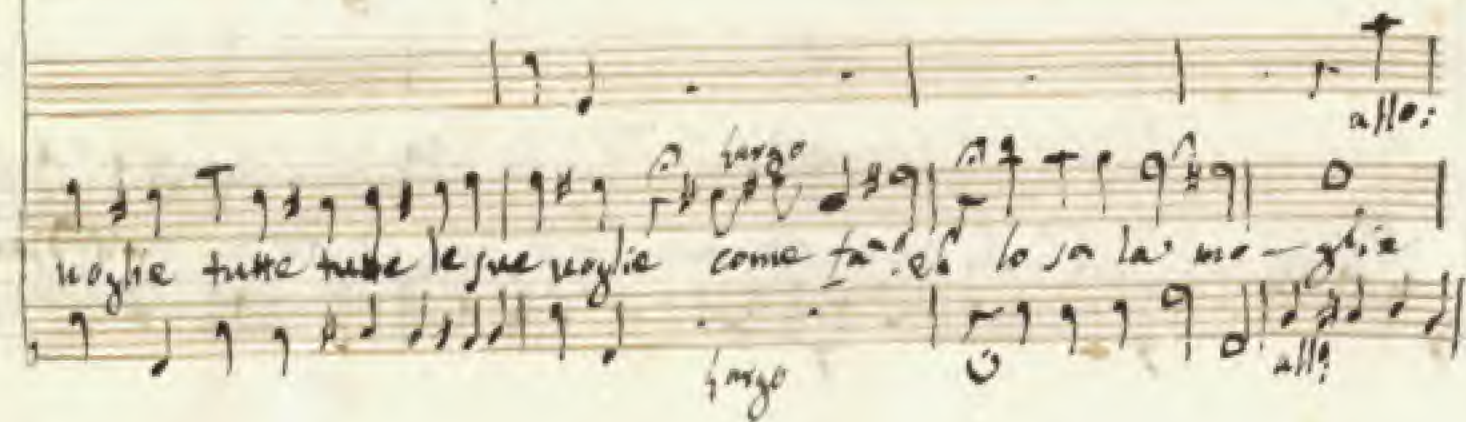
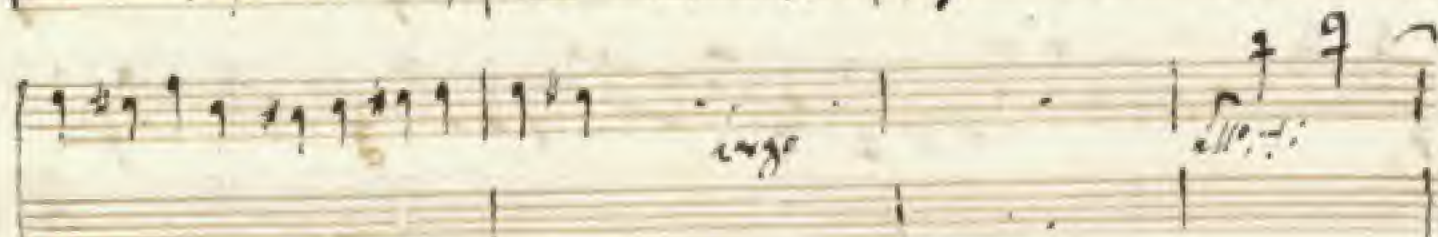


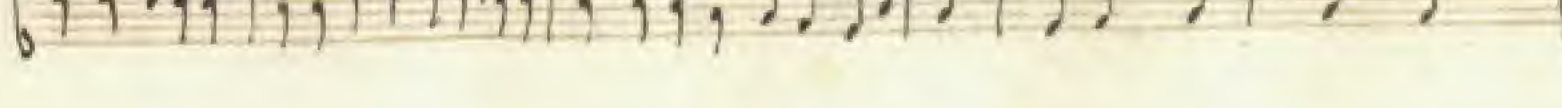
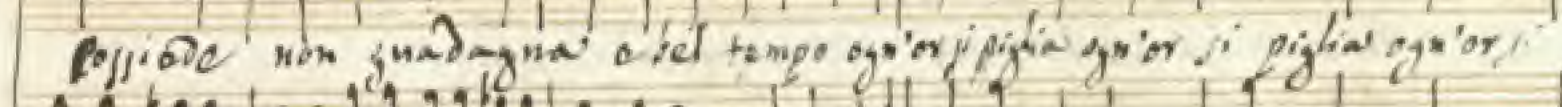
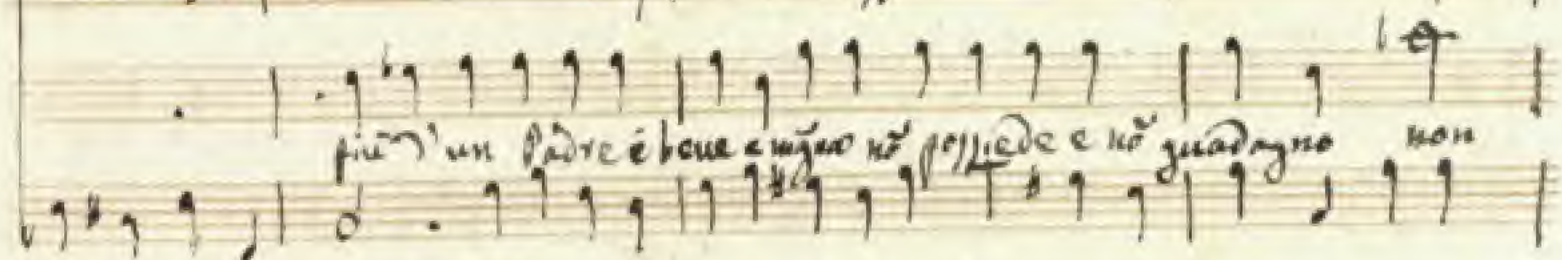
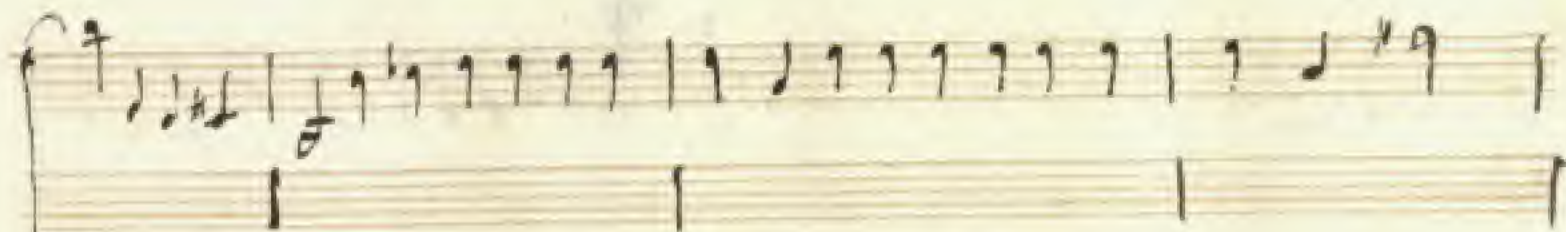
Handwritten musical notation for the first system of 'The Merry Widow'. The notation is on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4. This is followed by a half note G4, then a half note F#4. The next measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The following measure has a quarter note B3, a quarter note A3, and a quarter note G3. The next measure has a quarter note F#3, a quarter note E3, and a quarter note D3. The final measure of the system has a quarter note C3, a quarter note B2, and a quarter note A2. The notation is written in a cursive, handwritten style.

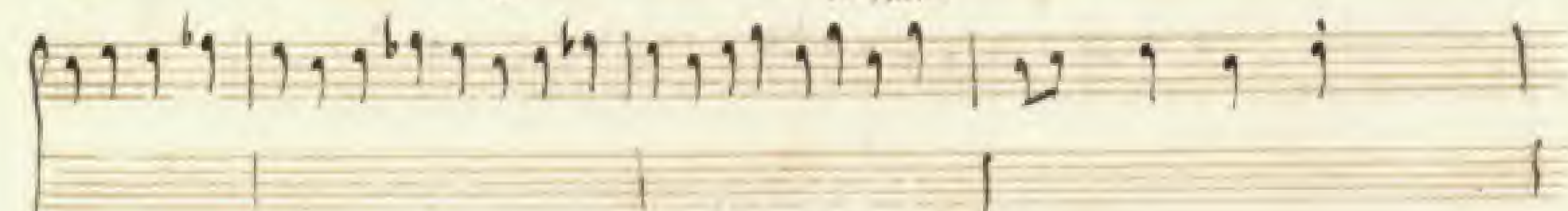
o o | 9 7 T 9 9 9 9 | 9 9 9 9 9 d | o -

Tal no ne mai faghidò non gli dà — non gli dà

The second system of handwritten musical notation consists of two staves. The top staff contains notes corresponding to the lyrics above it, with some notes being half notes and others quarter notes. The bottom staff contains a continuous sequence of eighth notes, likely representing a rhythmic accompaniment or a specific instrumental part. There are also some isolated notes below the bottom staff, possibly indicating fingerings or other performance instructions.







giando e questa e quella tanta pompa e donde viene eh lo mantiene la so-

vella e più d'una senatrice u'è che dice

Handwritten musical score for a song. The lyrics are written below the notes. The text is as follows:

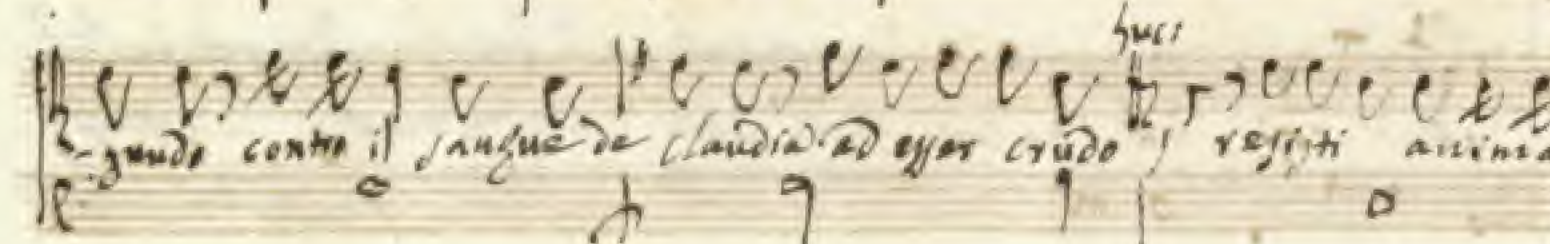
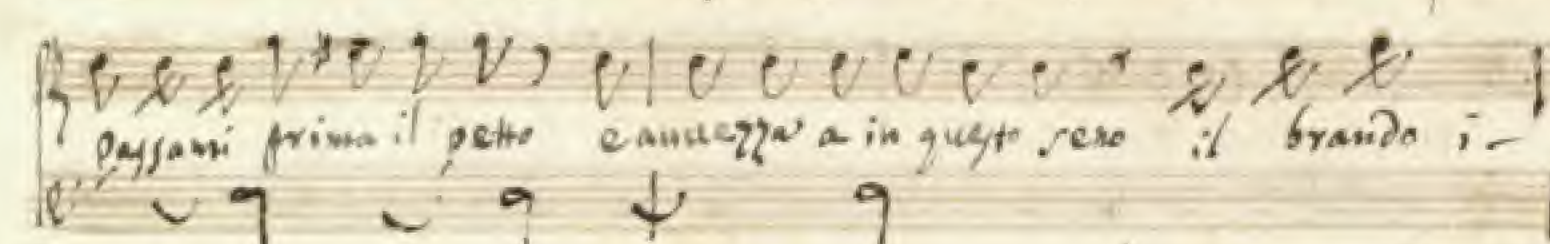
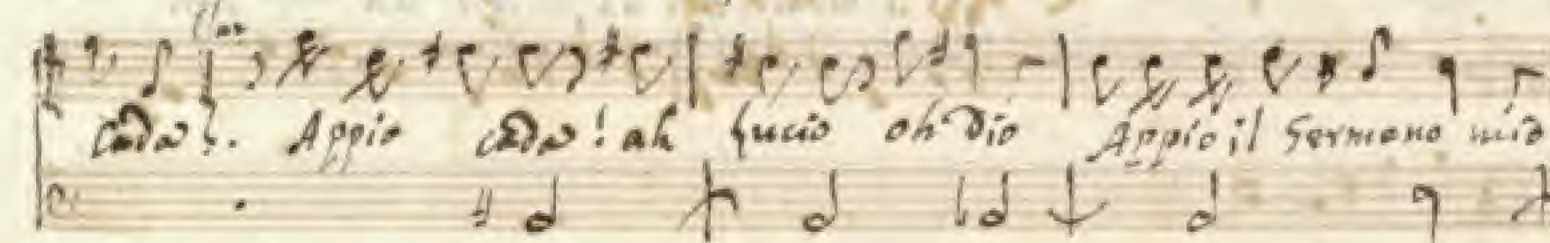
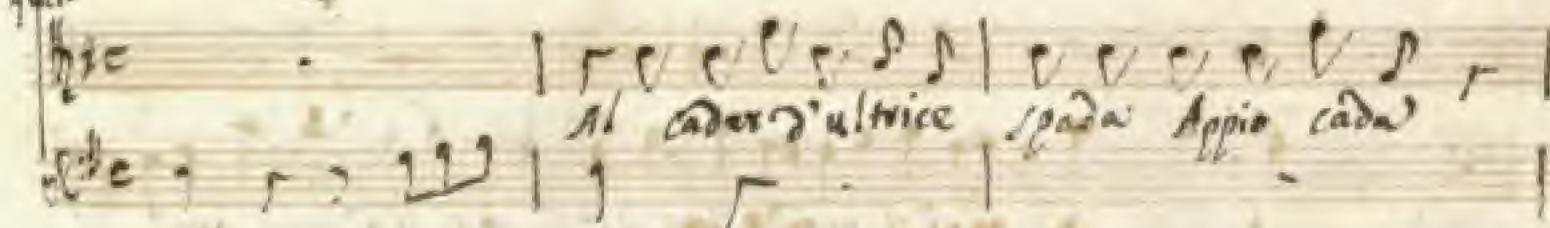
ing
u'è che dice la mia povera zitella quanto è bella uh tanto è
hango
unif
co! basso
Layta i tanto è Layta ed in tanto basta ba-
all.

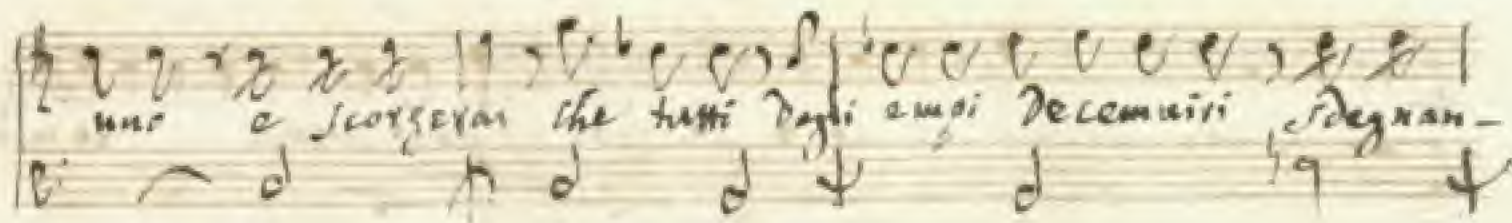
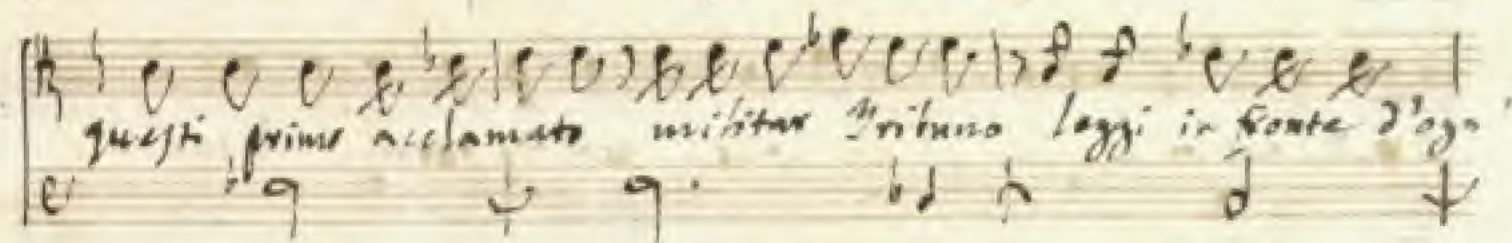
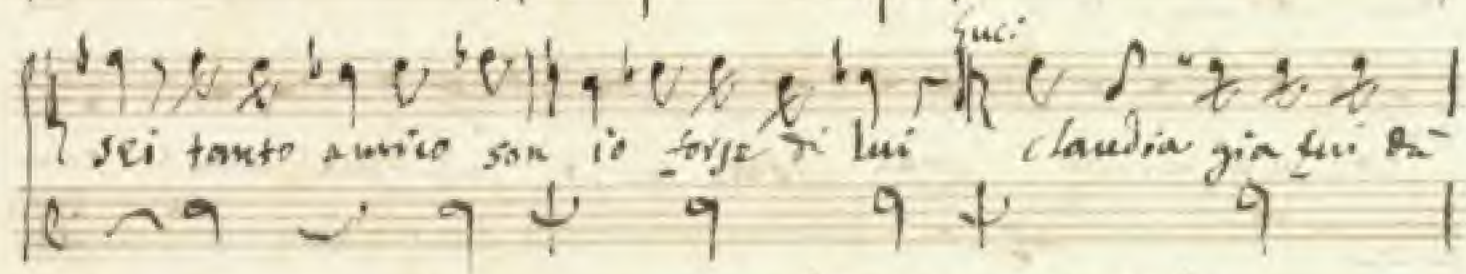
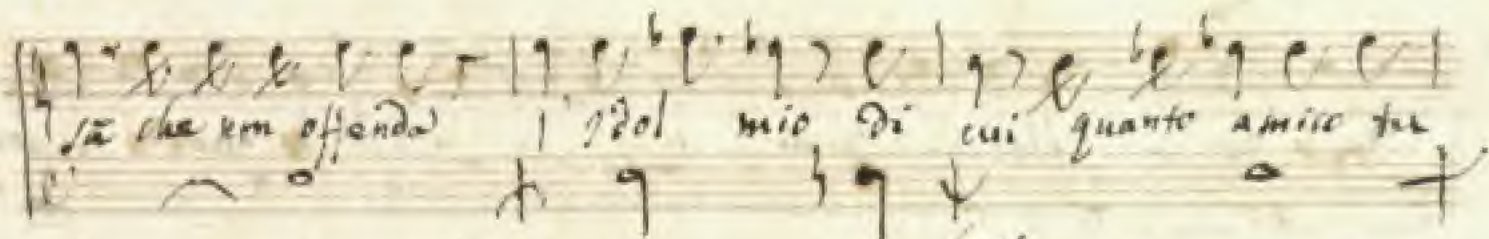
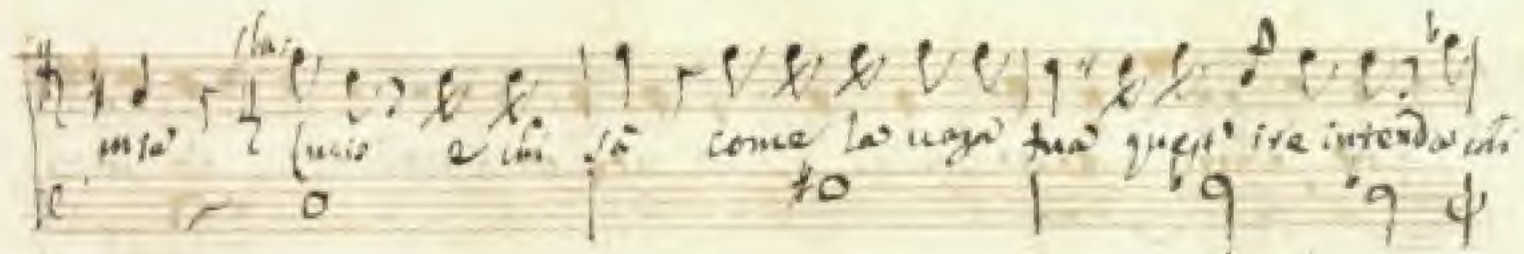
Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are interspersed between the staves.

Lyrics:

- sta' begra ~ pazzi il mondo così uà, così uà, così.

uà, così uà Da capo





Appio *goffio* *barbaro* *tiene* *che* *vogliono* *rivedere* *in* *campi-*
~ 9 ~ 9 | 0 9 |

-doglio *de* *la'* *glebei* *tribuni* *affisi* *in* *gigliol* *e* *quando* *cio'* *per*
~ 10 ~ 10 | 10 10 |

opra *miad* *pucede* *Appio* *donna* *morir* *della* *sua* *vita'* *po-*
~ 9 ~ 9 10 9 | 9 9 9 9 |

-ha' *il* *tuo* *lor* *nel* *ieno* *se* *non* *peras* *non* *disperarne* *almeno*
~ 9 ~ 9 10 9 | 9 9 9 9 |

con *studio* *ingegno* *a* *pro'* *di* *noi* *far* *me* *stesso* *ingegno* *perche* *na* *mai* *ei-*
~ 0 ~ 1 10 1 10 1 10 1 10 |

temi quella salute ch'è impossibile! pare meglio a poter poter che

non poter perare

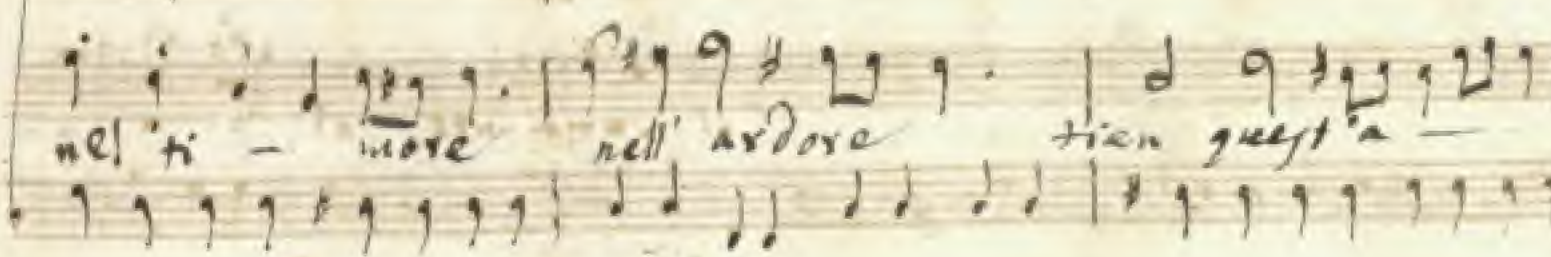
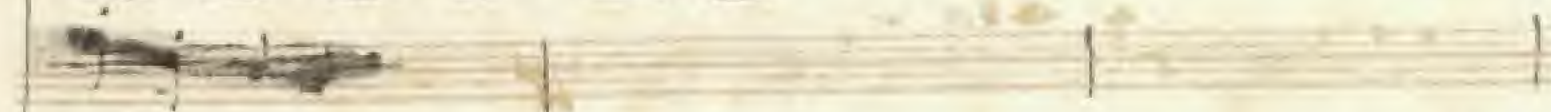
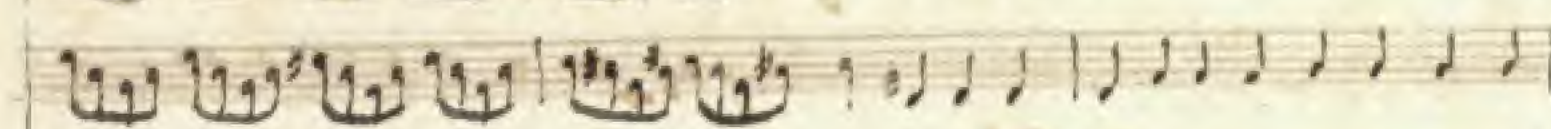
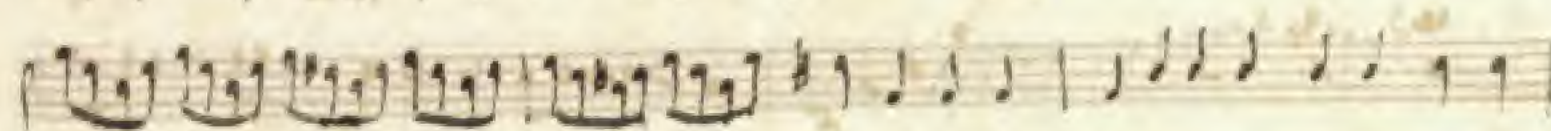
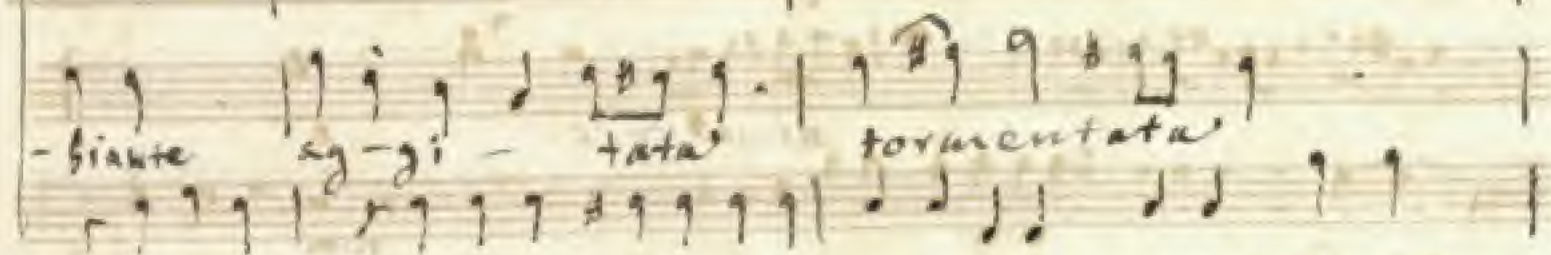
col

21-

Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values and clefs. The lyrics are written below the staves, starting with "col basso" and "del serman".

col basso

del serman | del caro amante il periglio | il bel sem-



Handwritten musical score on ten staves, featuring Hebrew text and musical notation. The text is written in a cursive script, likely a form of Hebrew or Yiddish. The musical notation includes various note values, rests, and bar lines. The score is organized into measures by vertical bar lines.

Key annotations and text elements include:

- rima fede* (written above the staff, likely indicating a vocal line or a specific musical style).
- Le* (written above the staff, likely a vocal line or a specific musical style).
- tutti* (written below the staff, indicating a change in tempo or dynamics).
- col* (written below the staff, likely indicating a change in tempo or dynamics).
- il sambiante del carro a-* (written below the staff, likely indicating a change in tempo or dynamics).
- senza combali* (written below the staff, likely indicating a change in tempo or dynamics).

The score concludes with a final measure on the tenth staff.



-mante il periglio del german tornen -



-tata nelli ardore agi - tata nel ti -

Handwritten musical score on a five-staff system. The first staff contains a melody with a treble clef and a key signature of one sharp (F#). The second staff contains a bass line. The third staff is empty. The fourth staff contains a melody with a treble clef and a key signature of one sharp (F#). The fifth staff contains a bass line. The lyrics "more tien quoy" are written below the fourth staff.

Handwritten musical score on a five-staff system. The first staff contains a melody with a treble clef and a key signature of one sharp (F#). The second staff contains a bass line. The third staff is empty. The fourth staff contains a melody with a treble clef and a key signature of one sharp (F#). The fifth staff contains a bass line. The lyrics "Ria" are written below the fourth staff.

Handwritten musical score on a five-staff system. The first staff contains a melody with a treble clef and a key signature of one sharp (F#). The second staff contains a bass line. The third staff is empty. The fourth staff contains a melody with a treble clef and a key signature of one sharp (F#). The fifth staff contains a bass line. The lyrics "nima fede le tormantata" are written below the fourth staff.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). Both staves contain several measures of music, including quarter notes, eighth notes, and rests. The notation is in an older style, with some ligatures and a lack of modern punctuation.

Handwritten musical notation on two staves. The first staff contains the lyrics "a gi - tata nel timore nell' ardore tien quest' anima" written below the notes. The second staff continues the musical notation. The lyrics are in Italian and appear to be from a religious or dramatic text.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). Both staves contain several measures of music, including quarter notes, eighth notes, and rests. The notation is in an older style, with some ligatures and a lack of modern punctuation.

Handwritten musical notation on two staves. The first staff contains the lyrics "Zee" written below the notes. The second staff continues the musical notation. The lyrics are in Italian and appear to be from a religious or dramatic text.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in Italian and are positioned below the staves.

coll' amore e non coll'

armi se uorrà i potrei sottrarmi da tormento di cru-

De — le dà tormento vi crude — la Da Lago

Scena 5a. Scilio e Lucio

Luci: Lucio tutte gioline splandon le Aglia tue Virginia mine

Luci: mine Virginia mine e la ferita leggiera e si che aura sa

^{furi.}
 -lute e uita quando agl' oltraggi d' Appio già sottratta
 uedo a' nuovi rischi ritornar la neggio e questa e' nuova
 onda gioire io deggio amici l'onor mio al par del uostro
 ecc in periglio ancora su la claudia lo soffra ed Appio mora

Scena 6a.

Valeria uesita da Amazzone con molte donne armate, e detti

vali
luci *vali*
luci
 ed Appio moras? si come oia fermate il pièl viver non

vali
 Deue e qual scorno riceve se dal brando guerrier cade tra-

-fitto penaa del suo delitto una morte non e che solo uccida e il

fil non si recida de giorni suoi con generosa spada

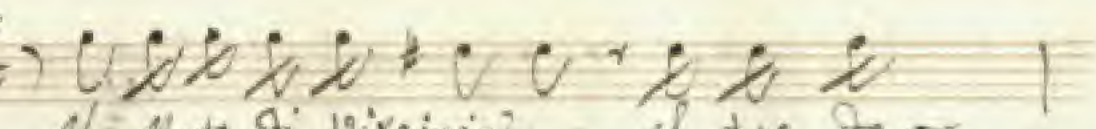
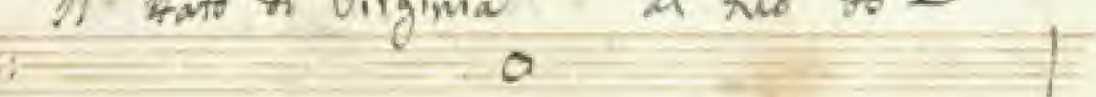
uino s' arrepti e ueda tra volgari segami e con scempio cru-


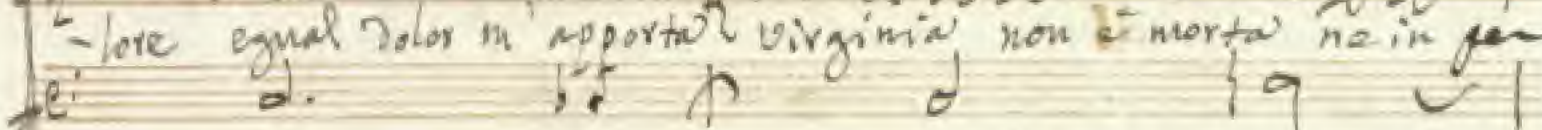
del s'uccida e infami sia così uandicata la tua figlia inno-
centa la tradita mia fede e l'onor mio a uostro ajuto anch'


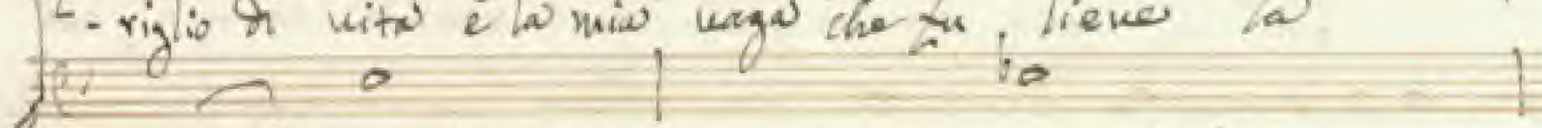
io banche femina inbelle e conmi armata valeria il tuo con-


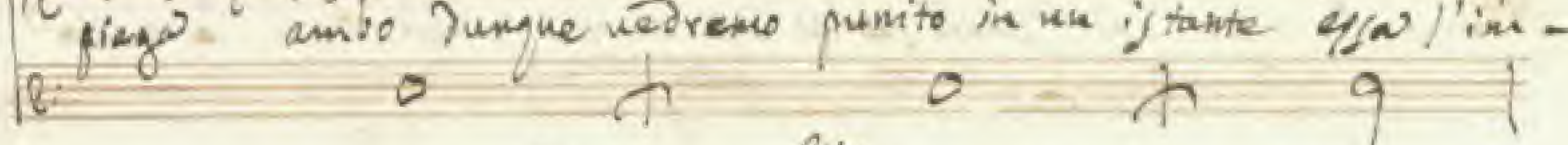
-figlio sequir risoluo e farò ciò che brami Appia uino si-


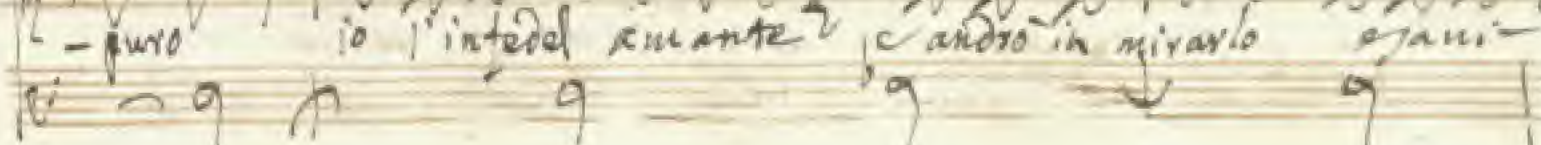
prendo e con frampio crudel s'uccida e infami

Scena 7a. ^{unli:}  |
 Il Reato di Virginia al tuo do -
 Acilio e Valeria ^{li:}  |

 |
 -lore equal dolor m'apporta Virginia non è morta ne in per
 le:  |

 |
 -iglio di vita è la mia uaga che tu liene la
 le:  |

^{unli:}  |
 piaga ambo dunque vedremo punito in un istante essa l'im -
 le:  |

^{unli:}  |
 -puro io l'intedel amante e andrò in mirarlo e ani -
 le:  |

parte.
-mato e spento io de la stragge sua lieto e contento

vali.
benche tanto dell'ya costante adoro il traditor ti-

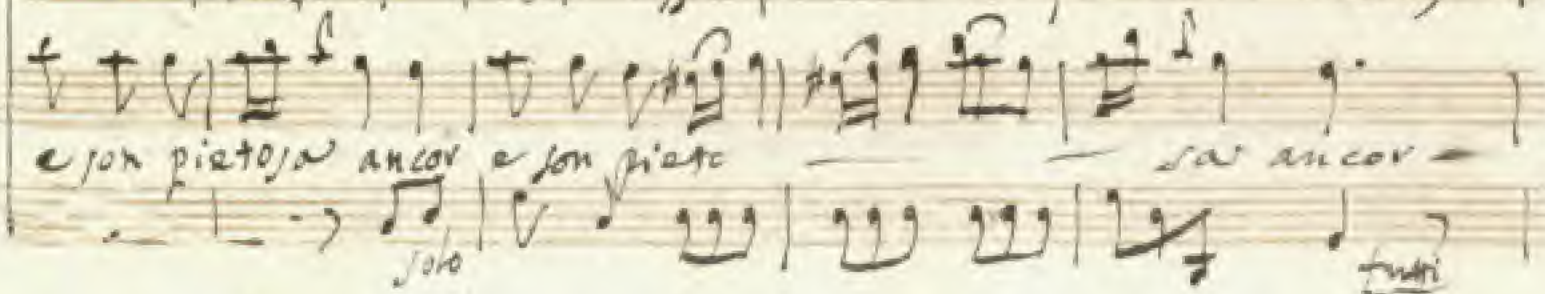
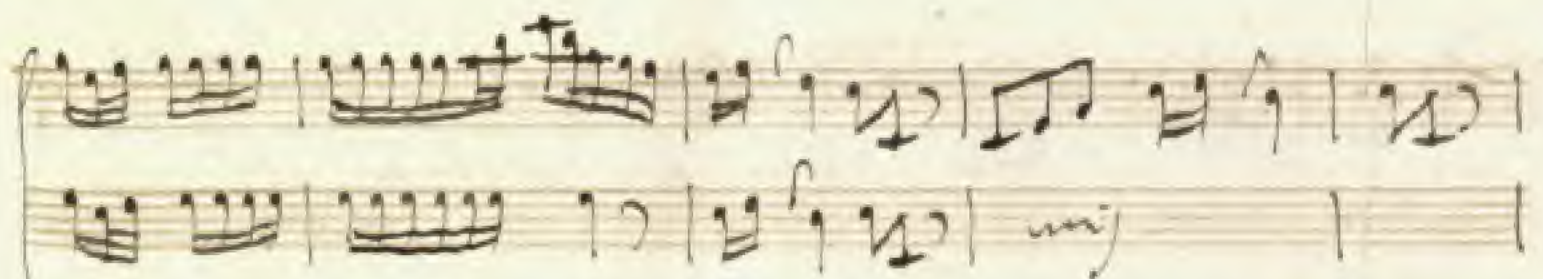
-vanno pur la destra non uggia a' lauri gentili arme a' suo

danno ed arme a danno suo la man con cui s'ingor vorrei la bella

man di lui e sotto infame acciaio morto lo bramo sol perche troppo

amo e morto il mio perché lo voglio mio intendami chi

può che m'intend'io



sono guerriera ardita

e son pietosa ancor e son pietosa

sa ancor

solo

tutti

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The lyrics are written in Italian, with some words appearing above and some below the staves. The handwriting is in dark ink on aged, slightly yellowed paper.

son guerrier ar-
ma i
col bazzo
fitta ardita
e son pietosa ancor
sono ardita
a lo pie-
fatti
solo

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). Both staves contain musical notes and rests. The word "piai" is written above the second staff.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). Both staves contain musical notes and rests. The words "tojo sono guerrie" are written below the first staff, and "ya e son pietosa an" is written above the second staff.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). Both staves contain musical notes and rests.

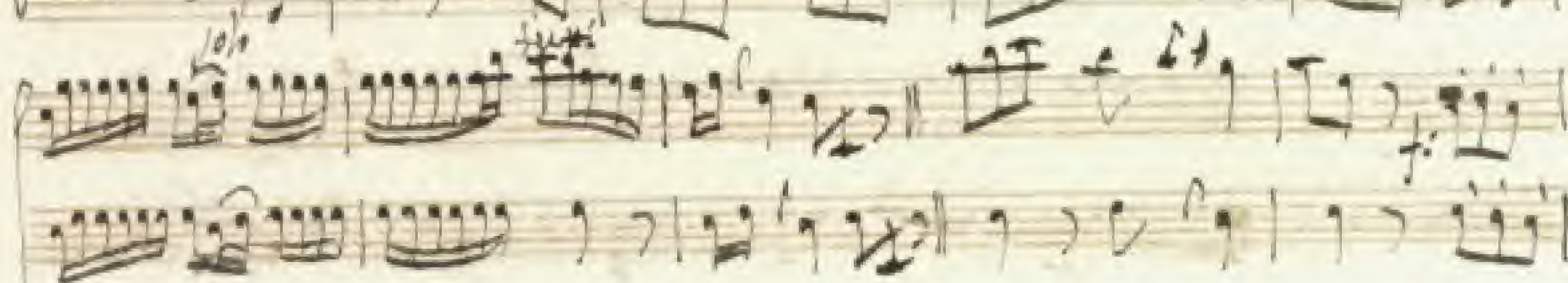
Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). Both staves contain musical notes and rests. The words "lor e son pieta" are written below the first staff, and "sa sono ardita" is written above the second staff. The word "tutti" is written below the second staff.



col Gazzo



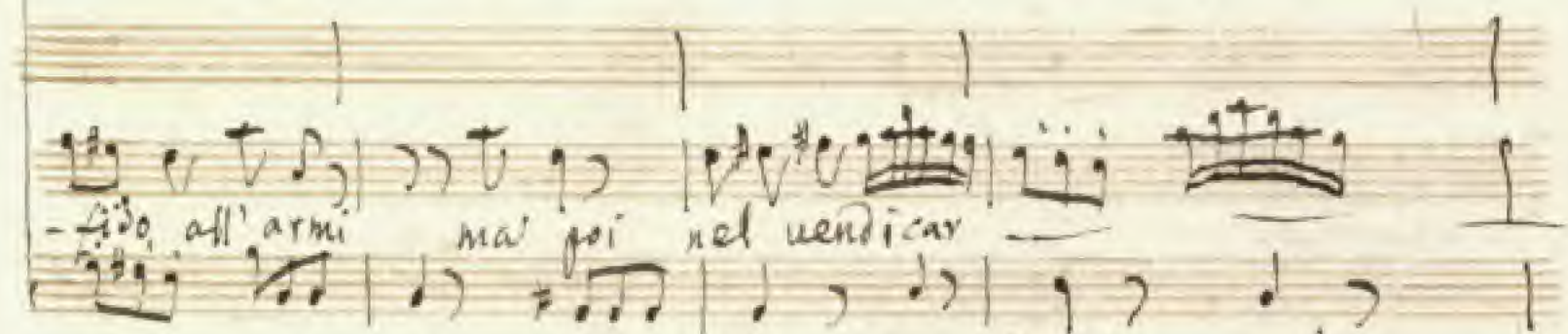
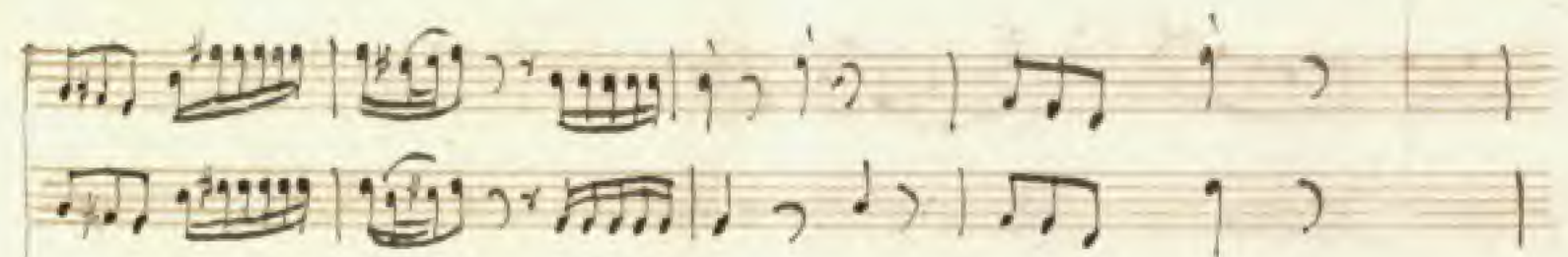
Don Victoriano Duran



1874



Alma Ed il cor m'invita contro il -
 Solo



- fido all'armi
ma poi nel uendicar
mi mi manca a l'alma il cor mi manca l'alma e il cor

Scena 8^a:

Notte con luna // Parte remota di Roma

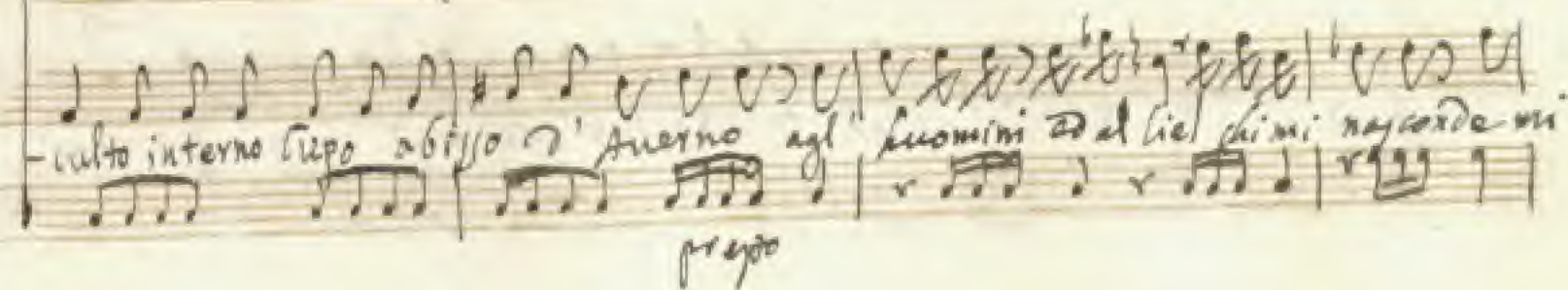
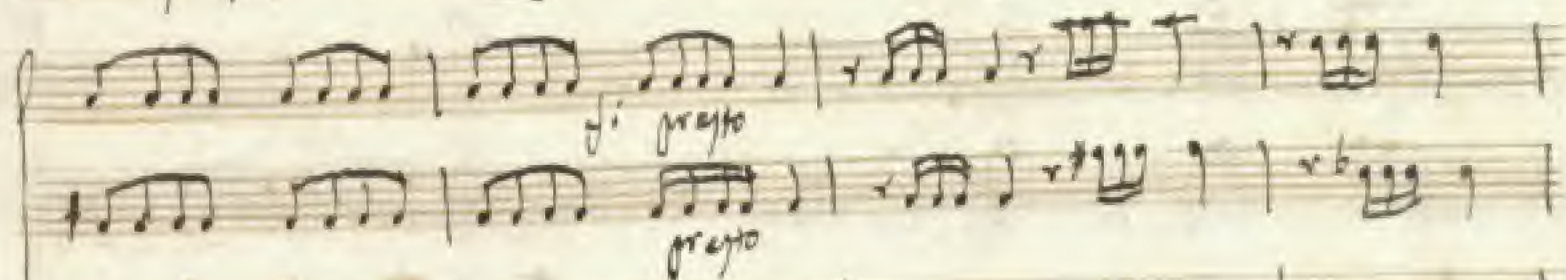
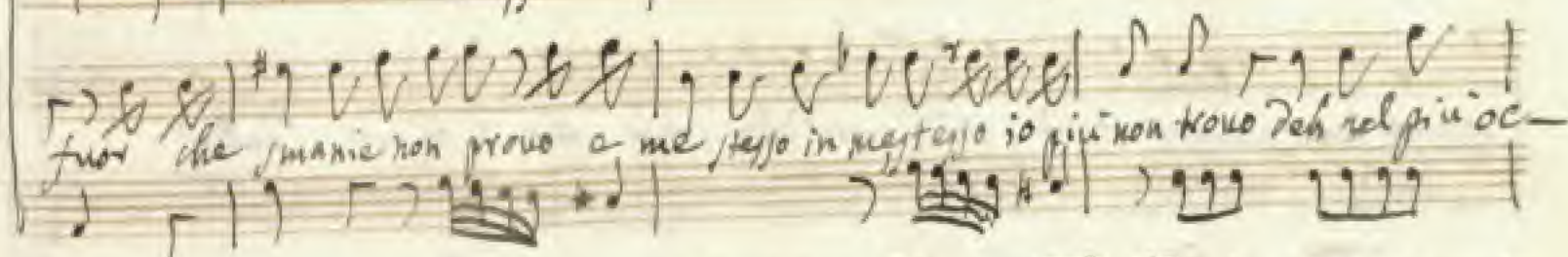
Appio Traucetito

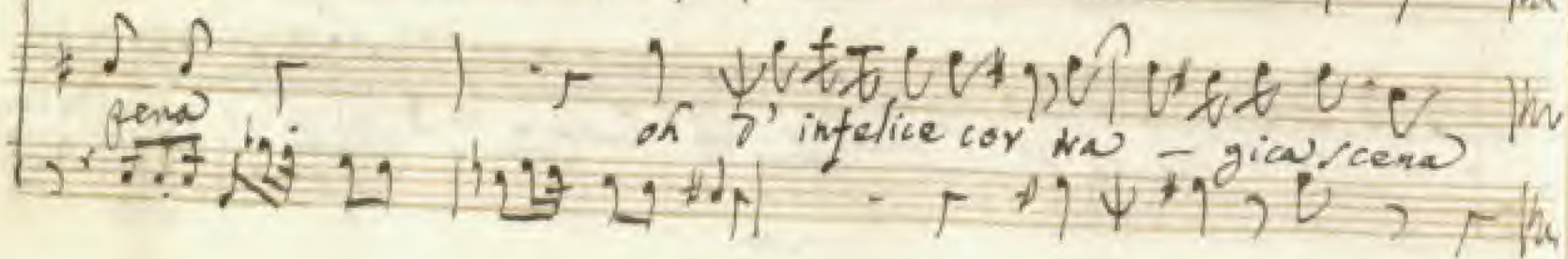
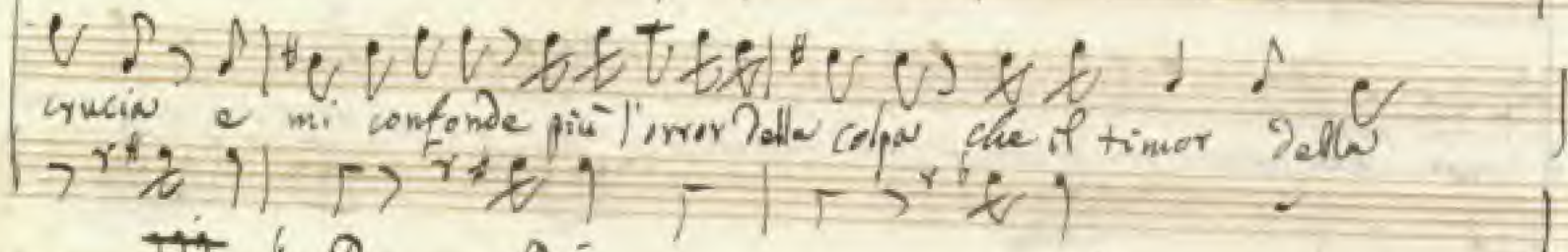
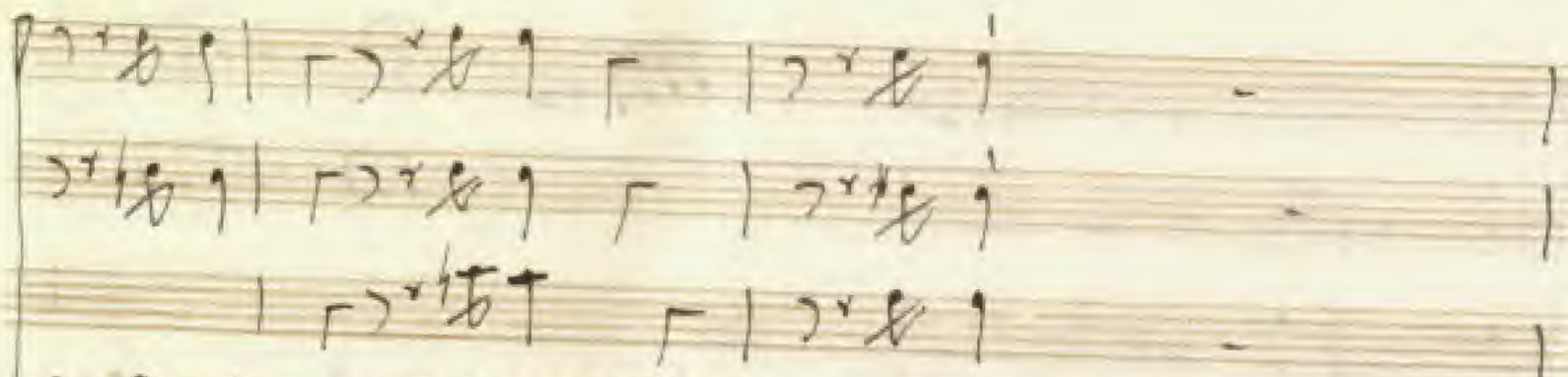
Largo

oh infelice cor tragica scena

ma non lo so e mentre il più si muove per ricercare al viver mio lo

scampo urto impetigli a gran cadute inciampo





Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is on aged, yellowed paper and features ten staves. The first four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The next four staves are for strings: Violin I (Vcl. I), Violin II (Vcl. II), Viola, and Cello/Double Bass (Vcl. III). The final staff is for the Piano (P.). The music is in 3/4 time, indicated by a 'C' time signature. The key signature has one sharp (F#), indicating D major or B minor. The score shows the first four measures of the piece. The woodwinds and strings play sustained notes, while the piano part features a rhythmic pattern of eighth and sixteenth notes. The handwriting is in dark ink, and the paper shows signs of age and wear.



Handwritten musical notation on ten staves. The notation is a form of musical shorthand, possibly a simplified staff notation or a specific dialect of musical notation. The first four staves contain notes with stems and flags, some with accidentals. The fifth and sixth staves feature dense, horizontal, wavy lines, possibly representing a specific musical texture or a decorative flourish. The seventh staff contains a few notes and a large, stylized symbol. The eighth staff is mostly empty with a few notes. The ninth and tenth staves contain notes and a large, stylized symbol.

Handwritten musical score on ten staves. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as *mf* and *f*. The score is divided into measures by vertical bar lines. The bottom staff features a vocal line with lyrics written below it: *carne fremiti ter-* and *enya caribali.*

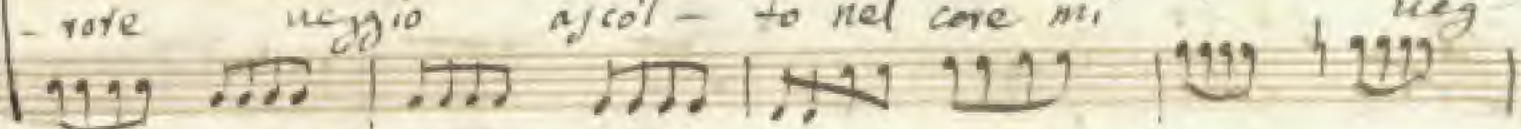
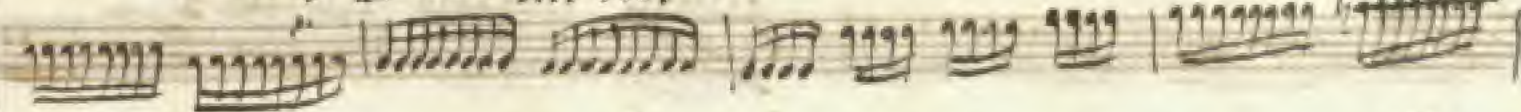


mf

f

carne fremiti ter-

enya caribali.



- rote neggio ascol - to nel core mi neg

Handwritten musical notation on four staves. The first two staves contain whole notes and rests. The third and fourth staves contain whole notes and rests, with some notes marked with 'f' (forte).

Handwritten musical notation on three staves. The first two staves contain dense, rapid sixteenth-note passages. The third staff contains a similar passage, with some notes marked with 'f' (forte).

Handwritten musical notation on two staves. The first staff contains a vocal line with lyrics. The second staff contains a piano accompaniment with chords and eighth notes.

-gio ascolto nel core mi sta
tutti

Handwritten musical notation on a single staff, consisting of a series of horizontal lines.



Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics in Italian. The next four staves are piano accompaniment. The final staff is a vocal part with lyrics in Italian. The score is marked with "L'Espresso" and "L'Espresso".

-colto ueggio nel core mi sta larue ter - ro -

-re ferro-re ueggio ay-colto nel

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The bottom staff contains the lyrics: *core mi sta nel core mi sta*. The manuscript is written in a historical style, likely from the 18th or 19th century.

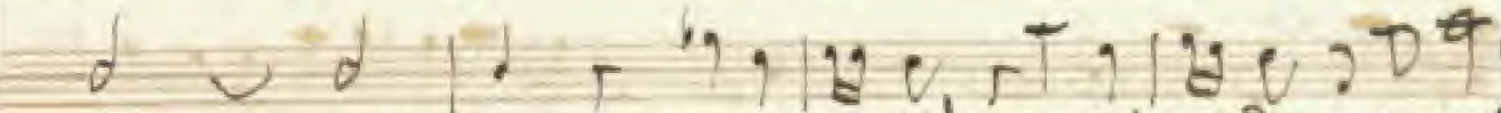
Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values and rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has the word "marj" written below it. The third staff has the word "marj" written below it. The fourth staff has the word "marj" written below it. The fifth staff has the word "marj" written below it. The sixth staff has the word "col basso" written below it. The seventh staff has the word "col basso" written below it. The eighth staff has the word "col basso" written below it. The ninth staff has the word "col basso" written below it. The tenth staff has the word "col basso" written below it. The score concludes with a double bar line and a final note on the tenth staff.

La dal suono d' mette querele

Sento dirmi infedele in fedele *e una voce ricolma d'af-*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The bottom two staves contain the lyrics "fanno" and "qua ripiglia tiranno tiranno" written in a cursive hand. The paper is aged and shows some staining.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The script is in Italian, with lyrics written below the staves. The lyrics are: *giu fantasmi tanajo a mio scorno girarmi di in-*



- tor - no e ogn'or grida e ogn'or grida e ucci-



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in Italian and Hebrew. The first staff has a treble clef and a key signature of one sharp (F#). The lyrics are: "ah che questo è il mio tortoso errore". The second staff has a treble clef and a key signature of one sharp (F#). The lyrics are: "ah che questo è il mio tortoso errore". The third staff has a treble clef and a key signature of one sharp (F#). The lyrics are: "ah che questo è il mio tortoso errore". The fourth staff has a treble clef and a key signature of one sharp (F#). The lyrics are: "ah che questo è il mio tortoso errore". The fifth staff has a treble clef and a key signature of one sharp (F#). The lyrics are: "ah che questo è il mio tortoso errore". The sixth staff has a treble clef and a key signature of one sharp (F#). The lyrics are: "ah che questo è il mio tortoso errore". The seventh staff has a treble clef and a key signature of one sharp (F#). The lyrics are: "ah che questo è il mio tortoso errore". The eighth staff has a treble clef and a key signature of one sharp (F#). The lyrics are: "ah che questo è il mio tortoso errore". The ninth staff has a treble clef and a key signature of one sharp (F#). The lyrics are: "ah che questo è il mio tortoso errore". The tenth staff has a treble clef and a key signature of one sharp (F#). The lyrics are: "ah che questo è il mio tortoso errore".



וְעַל עַל בַּיָּדָא בַּיָּדָא בַּיָּדָא בַּיָּדָא

וְעַל עַל בַּיָּדָא בַּיָּדָא בַּיָּדָא בַּיָּדָא

וְעַל עַל בַּיָּדָא בַּיָּדָא בַּיָּדָא בַּיָּדָא

ah che questo è il mio barbero errore che per tutto seguendo mi

וְעַל עַל בַּיָּדָא בַּיָּדָא בַּיָּדָא בַּיָּדָא

vali
 Dei ti appresto o traditore lacci di servitù già che frangesti
 9 9 1 0 1 10

dei
 tu quelli d'amore che ueggio iniqua sorte cingoti di ri-
 9 1 1 9 1 1 1

vali
 torte scilio parti e via di valerio il trofeo la preda e
 9 1 0 1 0 1 9

dei
 mia pria che uocio la ueda sopra la tua vittoria e la sua preda
 9 1 9 1 1 10 1 1 1

Scena X

Valeria ed Aspio
 50

celi 110

Appio finge di colpe e se t'accuso d'infedel si fiero or

fo h o h d q +

Al.

se dirlo vuoi che non è vero discolpe non inuento che fu, pie-

e q q | q q - q + o

Stato e infido e ver ma quanto è ver tanto mi pento piango il mio

li q q | o | q q q +

celi

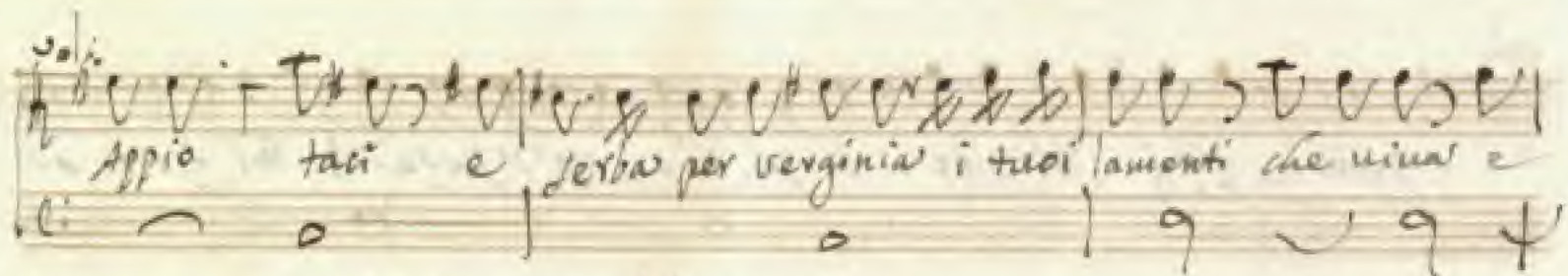
fatto ed ardo per te quel arsi il pentimento è tardi

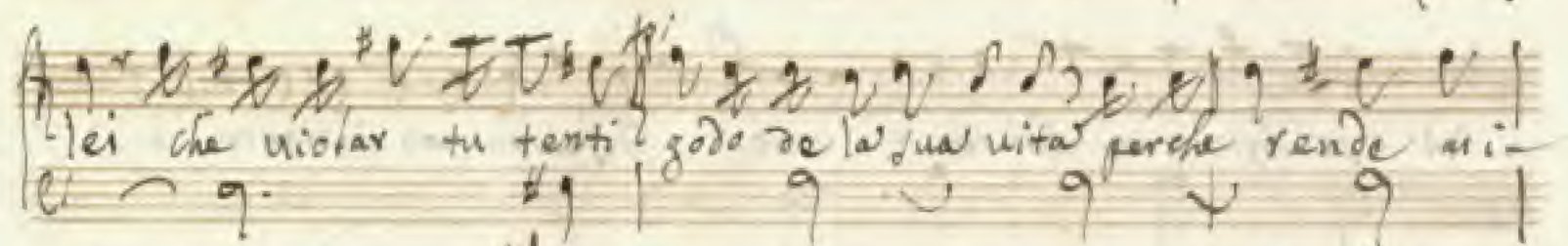
li o | q d | q q +

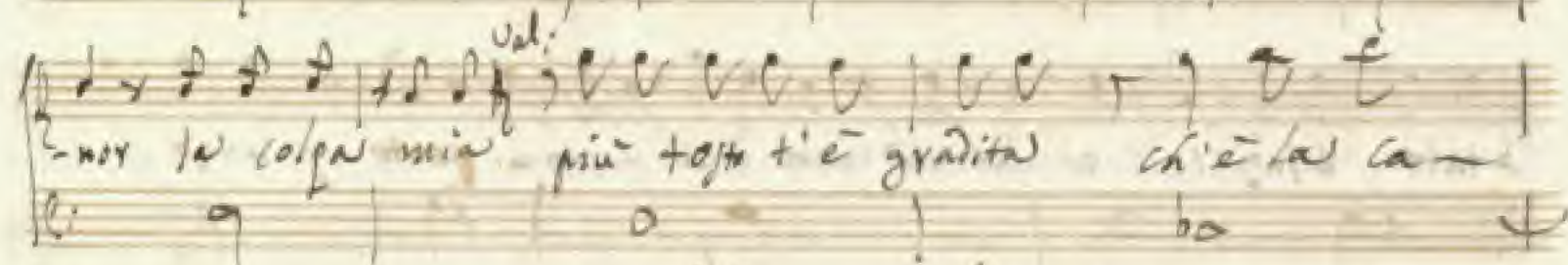
Al.

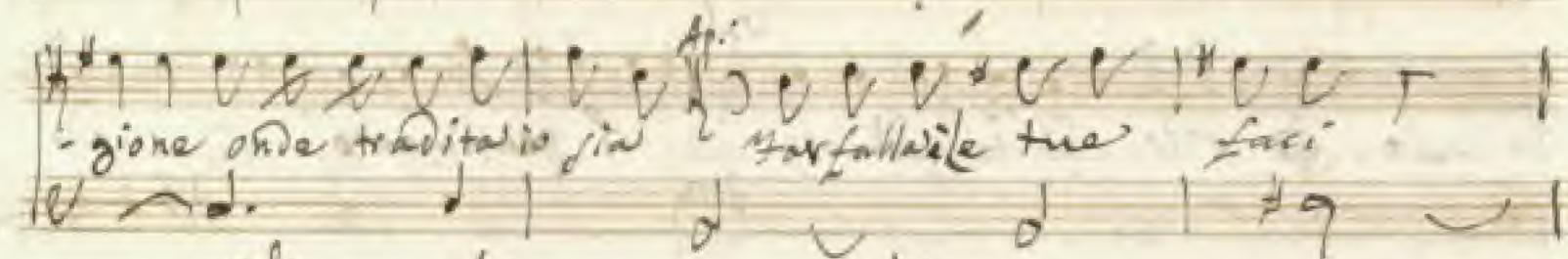
all'amoro e guerre incendono le paci io mi tendo

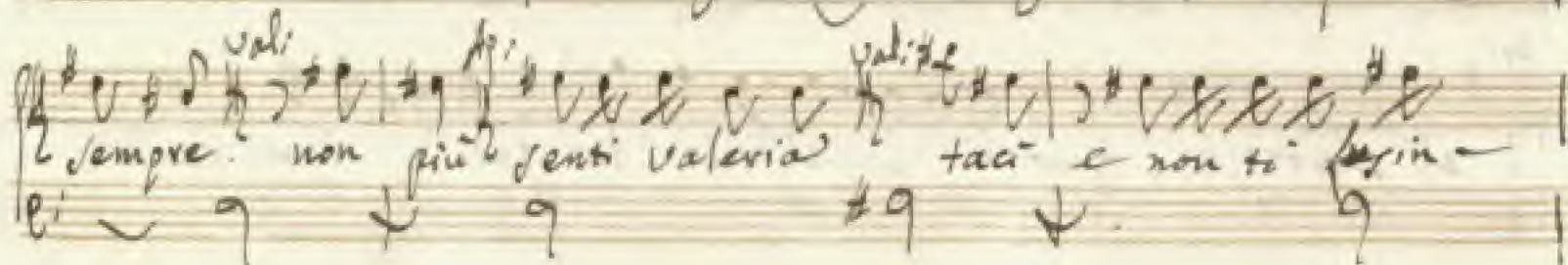
li q o | o

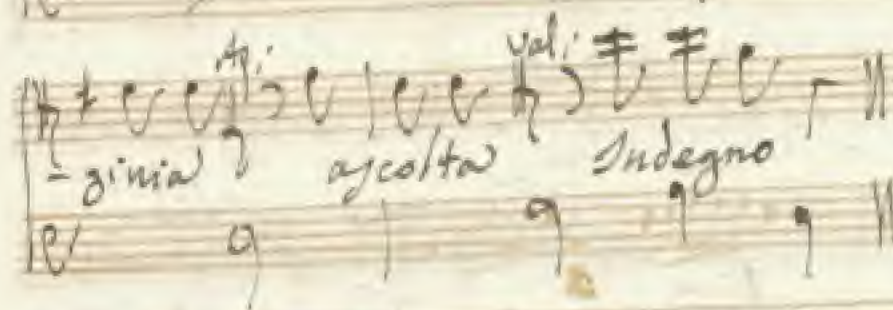
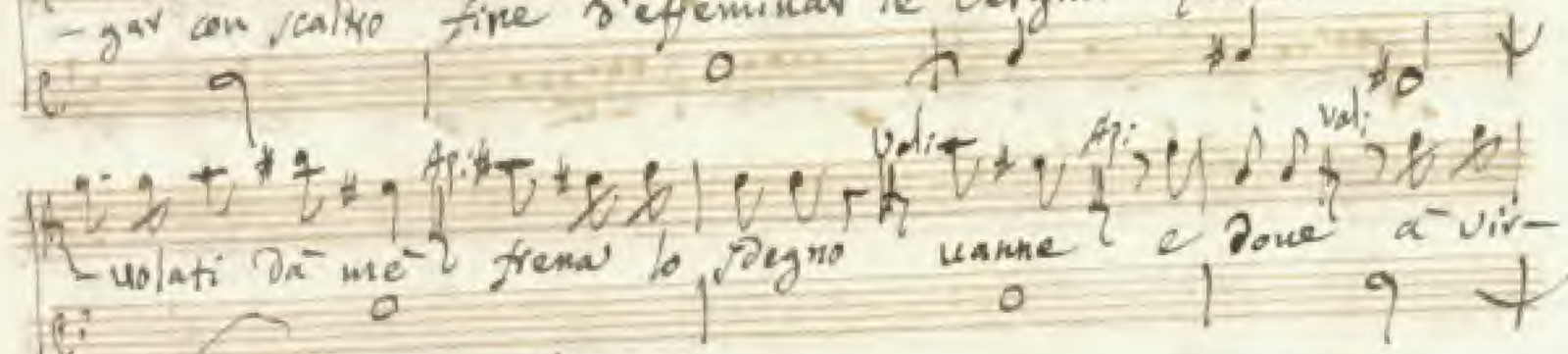
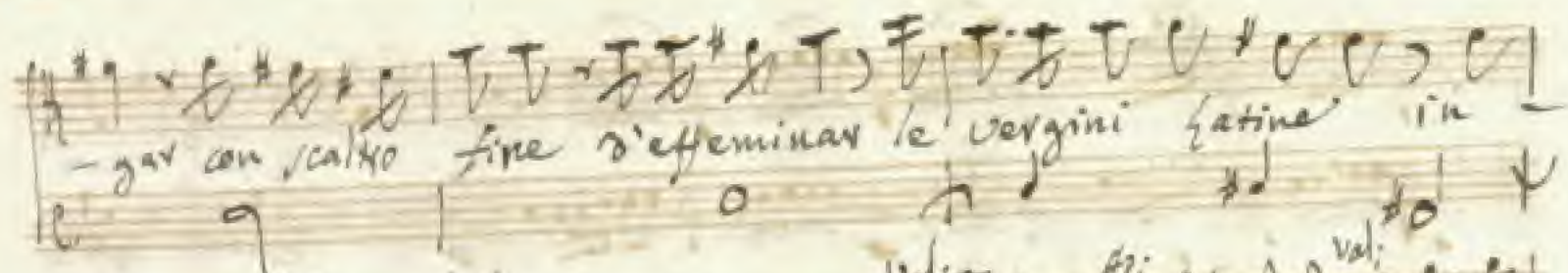

 Appio taci e serba per verginia i tuoi lamenti che uiva e


 lei che uolar tu tenti godo de la sua vita perche rende mi-


 -nor la colpa mia piu tosto t'e gradita ch'e la ca-


 -gione onde tradita io sia far fallace tue faci


 sempre non piu senti valeria taci e non ti farin-



Sigue il Duetto

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The lyrics "Saro' fedel a te'" and "Piu' non mi fido" are written below the staves.

tempo giusto

Saro' fedel a te'

Piu' non mi fido

Idolo mio perdo
mi foiti infi-do
ahi se tiranna an-
ahi se infedele an-
-cora quest' anima l'adora
-cora quest' anima l'adora se poi di vien fe-dele
se poi non

è crudele a che saprà e che saprà
e che saprà
fu
sarò fedele a te
più non mi

f.
 f.
 f.
 f.
 f.
 f.
 f.
 f.
 f.
 f.

Dolo mio perché
 fido mi fosti infe- do
 ah! se infedel se infe-
 - ranno ancora quest'a-ni-ma l'ado-ra e che sa-ra-
 - tele ancora quest'ani-ma l'ado-ra e che sa-ra-

f *che sarà* *e poi non è crudele*
e che sarà? e poi diven fedele

f *e che sarà e che sarà*
e che sarà e che sarà
f *ora: for:*

- mor la face più bella splenderà
 traditor che piace creder mi piacerà mi piace-rà

for te l'a-
un
ang' cantati
splenderà

rendimi quella pace che l'anima più non ha
 lasciami quella pace che l'anima più non ha
 che l'anima più non ha
 che l'anima più non ha

Fine dell'atto Terzo f. d. c.

Intermezzo 30.

725

Blacco travestito da Vecchio e poi Seruitiaz

Sotto il manto di Vedova matrone io così solo solo da' iru-

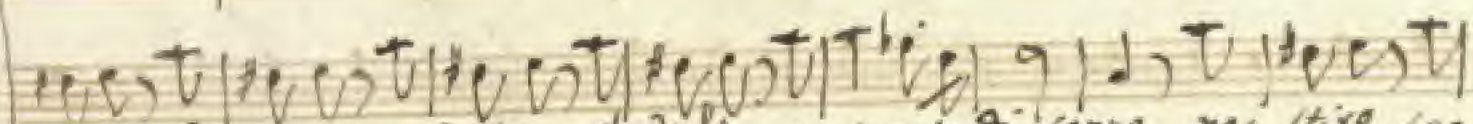
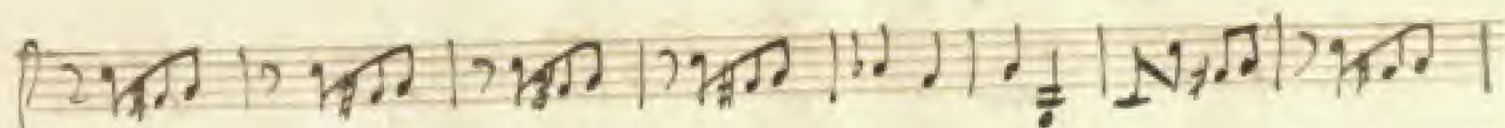
-mori m'involo se con qualche persona io parlare dovrò per non

farmi scoprir tartagliero mi sento il cor nel seno tutto quanto affan-

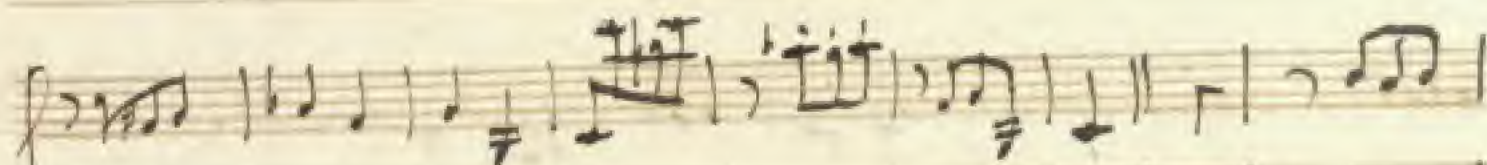
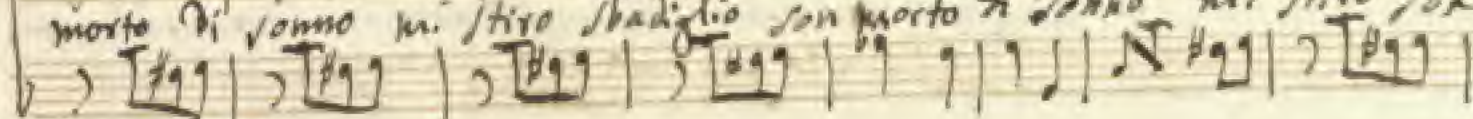
-no so o se potessi almeno pigliare mezz'oretta di riposo

Handwritten musical score on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. The second staff has the word "staccato" written above it. The third staff has the word "unisy" written above it. The fourth staff contains the lyrics "mistero / badiglio mi / fecolo il / figlio son" written above the notes.

Handwritten musical score on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. The second staff has the word "staccato" written above it. The third staff has the word "unisy" written above it. The fourth staff contains the lyrics "mistero / badiglio mi / fecolo il / figlio son" written above the notes.



morto di Jonno mi stiro spadiglio son morto di Jonno mi stiro Jon-



morto Jon morto di Jonno

ma gl'occhi de



for
o lieli e' spetto e donna o che co' e' | questa e' senilia
blai

o sfortunato me | io sono in questa lu - lu lu - lugubre donna

for
ponera gentil donna a la voce mi para che blacco questo

blai *for* *blai*
sia lo uno chiamare blacco e qui - tu sei qui e qui - e qui - e

for *blai*
qui... o scelerato or ora io te lo sono e qui uochi perche

seri
 Glacò non sono ne Glacò a tempo mio giurmai son stato, se il vero tu mi

Gla:
 propri di salvarti la vita in parole ti dō sei Glacò si-

seri Gla: *seri*
 sì sì signora nō Honda guardie soldati portate la lan-

terna onde meglio ci scerna arrestate co' lui non è Donna qual

Gla:
 sembra è Glacò è lui. io son Gemina vero e m'appello far-

non ti ramujerei s'io fossi affatto e cieca e sorda a

prima di cervello tartar... garpen m' appello

glauco st- tu sei glauco si si si si si si-
non e così che oti-

che buggiaro non più non più non più
nata con tar-tar-tar-tar tar-tar-tar-tar questa e cru-cru-

non più non più
 cru - cru. cru. questa è cru. è crudeltà e crudeltà
 questa è

non più
 Glacé sei Glacé sei tu sei Glacé si si
 cru... quest'è cru - non è loy non è loy

si si si si che buggiardo non più non più
 che offinata son tar-tar - questa è cru è cru. cru -

non più non più non più
cru-cru crudeltà e crudeltà e cru-cru-cru. e cru-e

cru. e crudeltà
violetta w. basso

Io son donna e son ti-to-ti-to-ti

non ti crederò no no no no no no
 to .. don ti to .. titò .. titò .. titò .. titò ..

-lata e mi uedo co .. loco, loco .. cocondannata a lei ca-

troppo bene troppo bene
 tene senza vivi .. vivi .. vivi .. vivi .. vi-

quando della nostra qualita' *Da Capo*

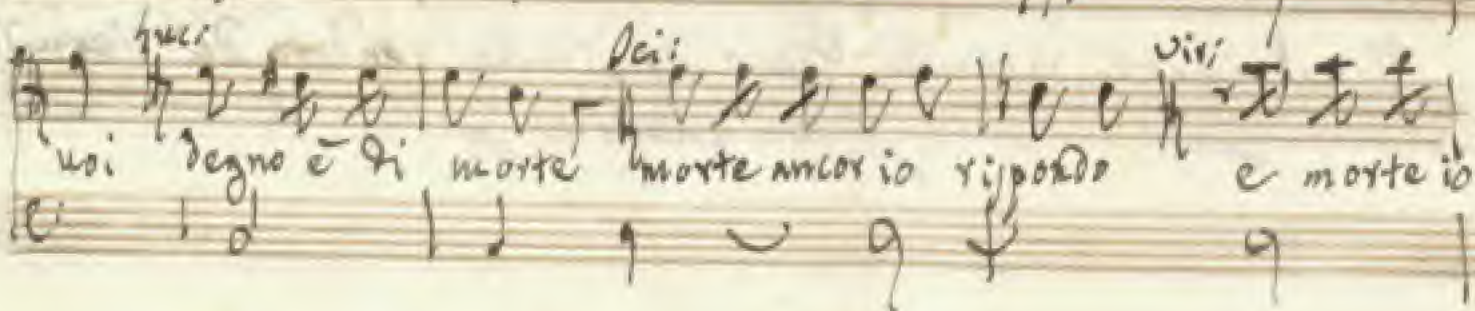
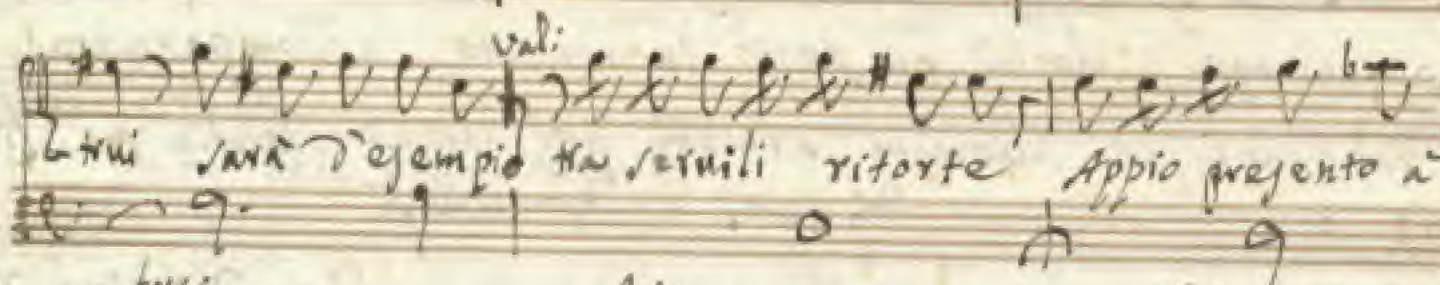
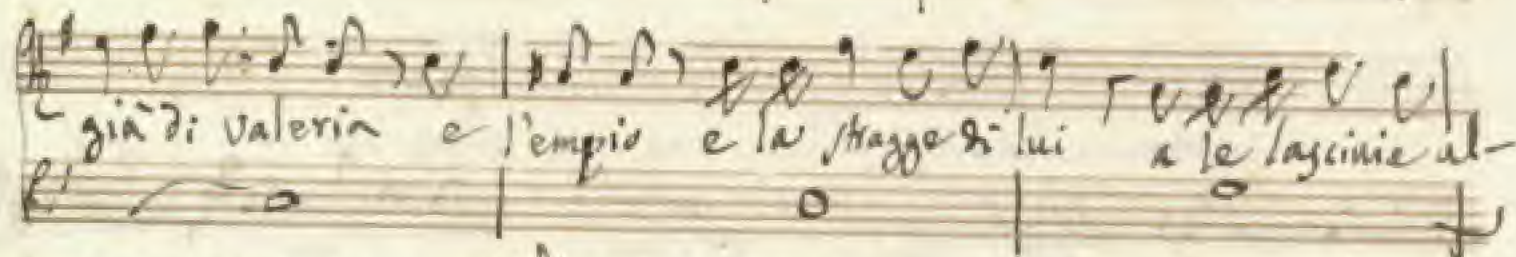
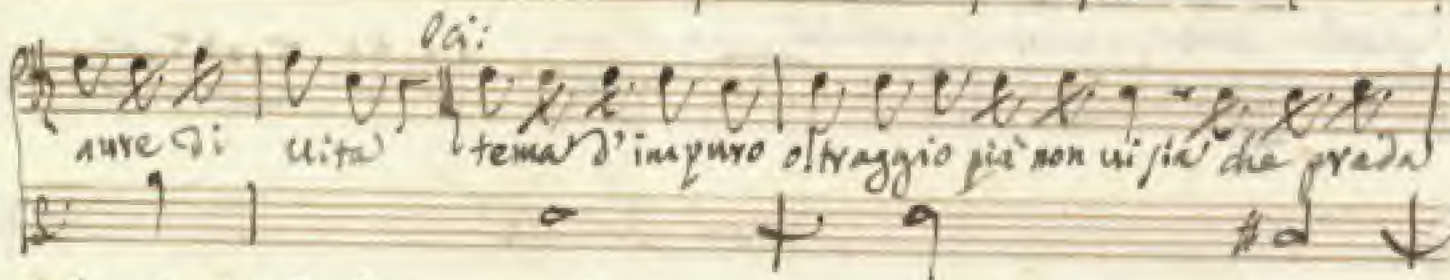
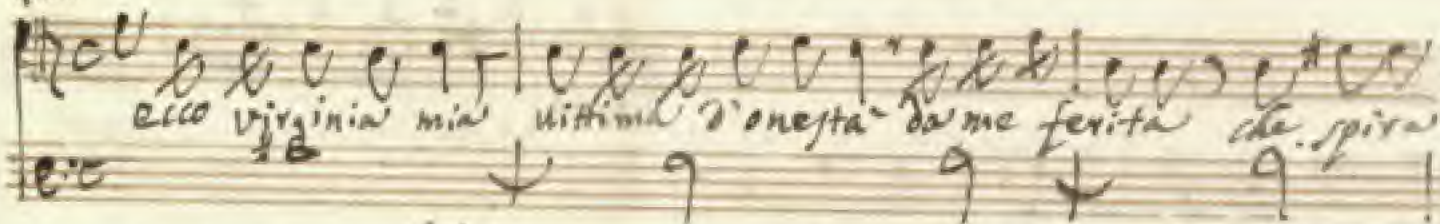
Scena Ultima

Ario grande illuminato

*Lucio Virginia, e Scilio seguiti da moltitudine di soldati e Lepido
sopraggiunge Valeria con Appio incatenato accompagnata
da donne, et huomini armati poi viene Claudia con i littori
di tutti i decemviri*

*Finalmente viene Claudio prigioniero condotto da servili
con guardie*

huc:



And: Val:
grido *mihero me* | *morir douria l'infido* *ma per pietà do-*

-nate di valeria all'amor d'Appio la vita che se del vostro

degnò fu l'amor mio segnar lo degno vostro oh Dio

Chai:
or non si mostri avaro all'amor mio *fucio / Claudia che vedrò*

Luci Chai:
Quine Virginia oh che piacer che chiedi cedono il soglio

i deueniri ed ecco a le tue piante ed i littori e i

Lasci ma che miro di lasci libero il mio sermano sotto

indice mano ^{clai} che dunque vuoi che sia l'alta claudia la-

smiglia per l'error d'Appio oscura tutta? e pria che domar questo

solo di tanti claudii ai gloriosi vanti

fuc: *vir:* *fuc:*
 che sento mai manca lo degno padre pietà pietà si nojmi
 o #o h o +

li:
 premio de meriti nojmi d'Appio la vita sia cessa il mio duolo
 o h d h d +

val: #1 *fuc:*
 respiro me congoio claudia se tu celasti anch'io ce-
 o h d |

li:
 lai l'amorosa mia brama i Ciel ch' ascolto mai fucio amante di
 #9 + 9 #9 | 9 #d + d |

fuc: *val:*
 me si fucio t'ama tolgo ad Appio la catena lascia
 9 | o h 9 #d +

Lascio ch'io gl'e la tolga se l'annodò lo degno amor la sciogga

Lucio gratte ti vendo e da la vita mia superbo io sono perche è

Premio di noi perche o' tuo dono scusa o' Virginia o' scilio un folle ex-

-rore che spesso accieca anchei più saggi amore ^{luri} caddero o' Ap-

-mici i Peremviri e il gioco non fia che più dell'empietà u' ag-

gravi sol con leggi soavi si regge Roma ed uno saremo a pro di

voi ci de la Plebe io militar Tribuno ^{ver.} *ferro e foca d'ap-*

-pretti sotto mentite vesti ecco qui sfaccio il temerario e

fello tartar. ^{Gla.} *tarpea mi appello* ^{fuci} *vendetta non voglio*

voglio il perdono ^{Gla.} *obligato al favor si sfaccio io sono* ^{fuci} *Ciò con*

stringa il suo bene in questo di sia de lo Digno Amore

lari per te moro per te moro

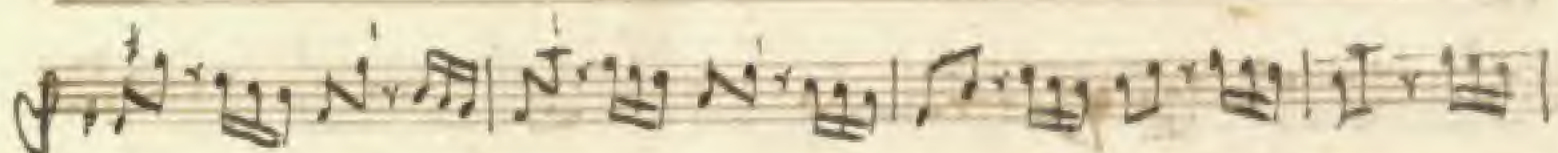
lari per te moro per te moro

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics include "bello", "per te", and "vivo".

The score is written on several staves. The top staff contains a melodic line with lyrics "bello" and "per te". The second staff contains a vocal line with lyrics "bello", "per te", and "vivo". The third staff contains a bass line with lyrics "per te" and "vivo". The fourth staff contains a tenor line with lyrics "per te" and "vivo". The fifth staff contains a soprano line with lyrics "per te" and "vivo". The sixth staff contains a contralto line with lyrics "per te" and "vivo". The seventh staff contains a bass line with lyrics "per te" and "vivo". The eighth staff contains a tenor line with lyrics "per te" and "vivo". The ninth staff contains a soprano line with lyrics "per te" and "vivo". The tenth staff contains a contralto line with lyrics "per te" and "vivo".

Handwritten musical score on aged paper. The score consists of several staves. The top staff contains a melody with lyrics written below it. The lyrics are in Italian and include the words "vino", "dolce", "vino", "mio tesoro", and "vino". The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including discoloration and wear along the edges.

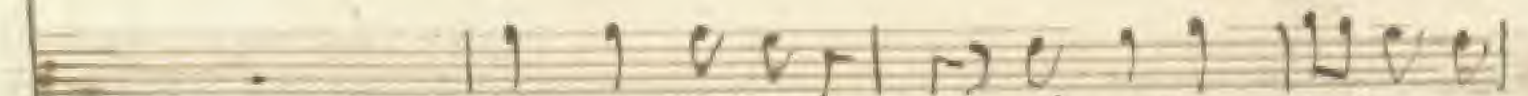
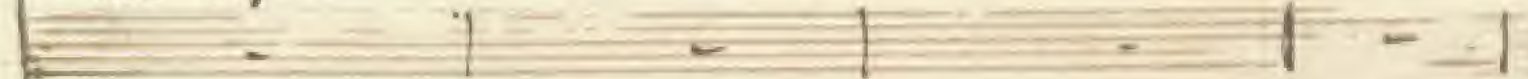
vino
dolce
vino
mio tesoro
vino



mio tesoro



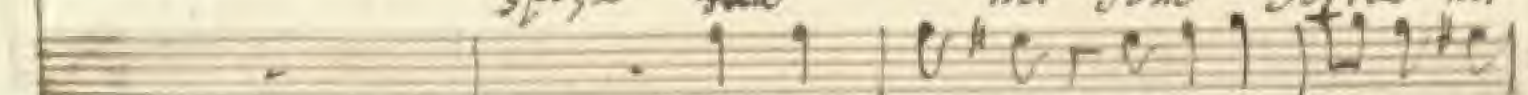
mio tesoro



sposa tua

mi sotto

scrivo mi



sposo tuo mi sotto

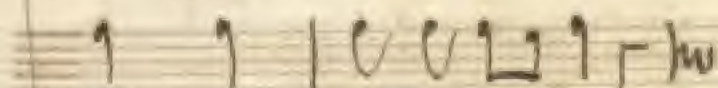
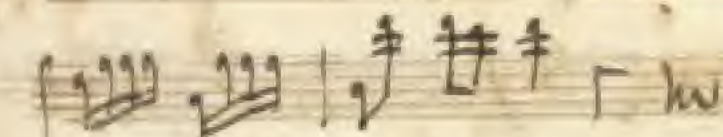
scrivo mi



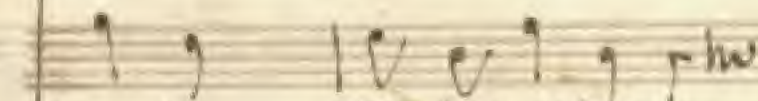
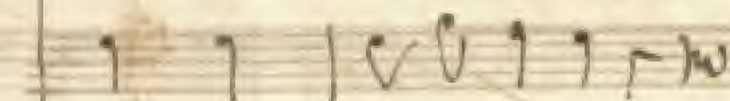
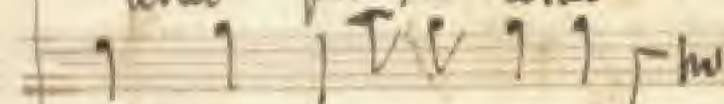
Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is on aged, yellowed paper and features six staves. The top staff contains vocal notation with lyrics "Caro, caro, caro" and tempo markings "Allegro" and "Lento". The second staff has lyrics "Caro, caro, caro" and "Lento". The third staff has lyrics "Caro, caro, caro" and "Lento". The fourth staff has lyrics "Caro, caro, caro" and "Lento". The fifth staff has lyrics "Caro, caro, caro" and "Lento". The sixth staff has lyrics "Caro, caro, caro" and "Lento". The score is written in a cursive, handwritten style.

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Italian and include the words "per te", "moro", "bella", "bello", and "per te". The score is written in a historical style, with some staves showing complex rhythmic notation (e.g., sixteenth notes). The lyrics are written below the notes, and some staves have additional markings like "tutti" and "Ap. et Sci:". The paper shows signs of age, including staining and foxing.

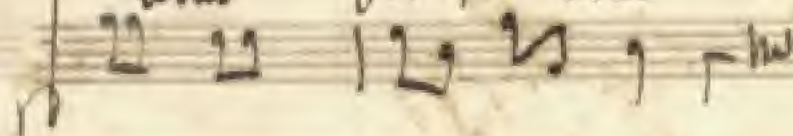
tutti
per te moro bella *Ap. et Sci.* *Claja/er* bello *tutti* per te
val: *cueri* bello
per te moro bella
per te moro bella per te



uino per te uino



uino per te uino



206409

St. Peter's d. m. s. v. 4





